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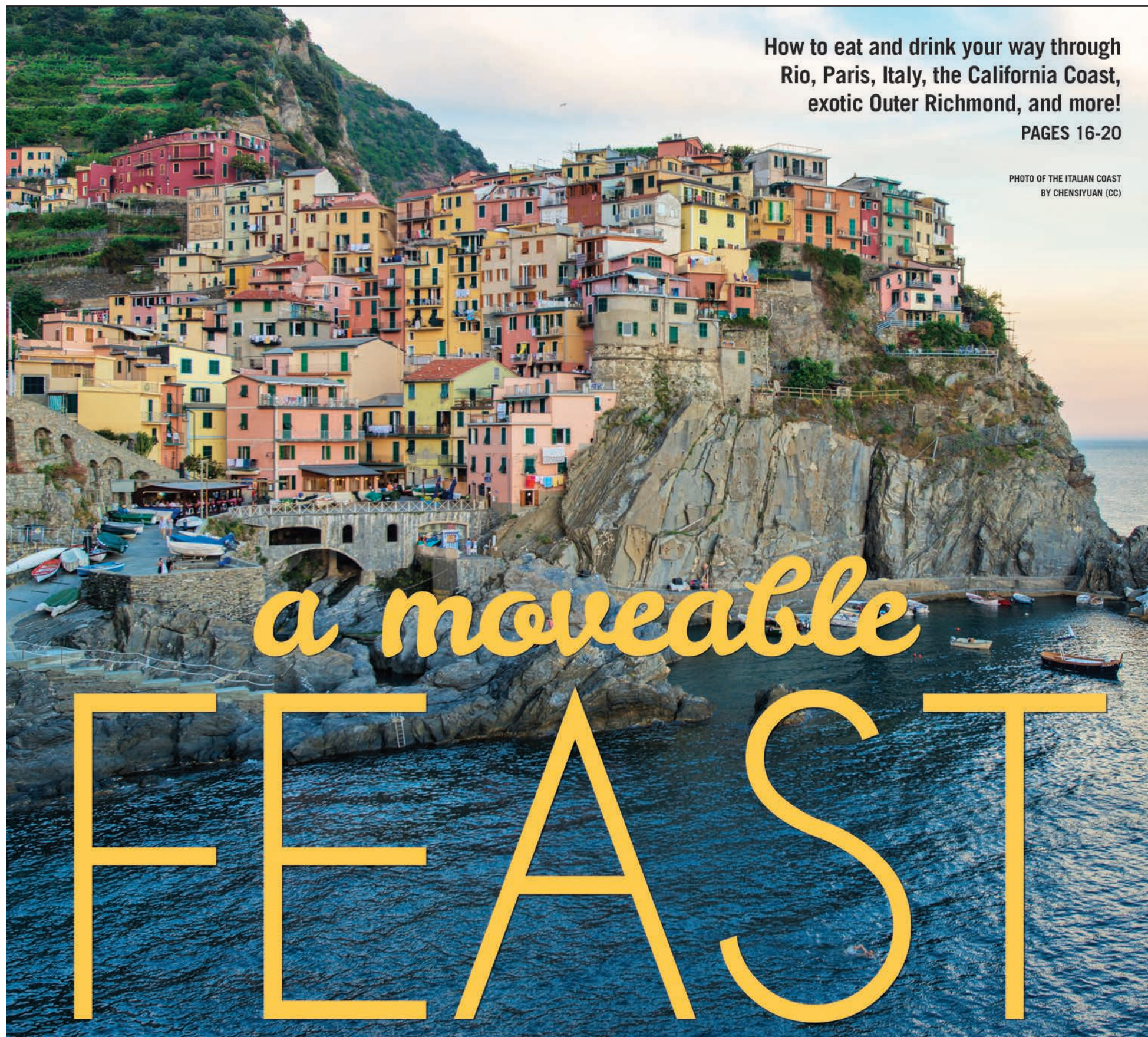
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How to eat and drink your way through
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exotic Outer Richmond, and more!

PAGES 16-20

PHOTO OF THE ITALIAN COAST
BY CHENSIYUAN (CC)



a moveable

FEAST

FLOODING THE STREETS

Climate train to NYC's global warming march [P12](#)

BRAIN TEASER

Comedian Lakshminarayanan's 'Nerd Nation' [P32](#)

MONEY FOR MUNI

Street Fight analyzes transit ballot measures [P8](#)



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10:30 am - noon

★ **RYAN ADAMS** ★

LUCINDA WILLIAMS

★ John Prine ✎ Dry Branch Fire Squad
✎ Peter Rowan's Twang An' Groove ✎
Dave Alvin & Phil Alvin *with* The Guilty Ones
★ The Waybacks ★ Thao & The Get
Down Stay Down ✎

Conor Brings Friends For Friday
Featuring: Jonathan Wilson ★
Waxahatchee ★ The Good Life
★ Sharon Van Etten ★ Dawes
Conor Oberst

Bill Kirchen & Too Much Fun
Buckwheat Zydeco ★ Yo La Tengo
★ Hurray For The Riff Raff ★
Cibo Matto *with* Nels Cline

SATURDAY
OCTOBER

11 AM **4** - 7PM

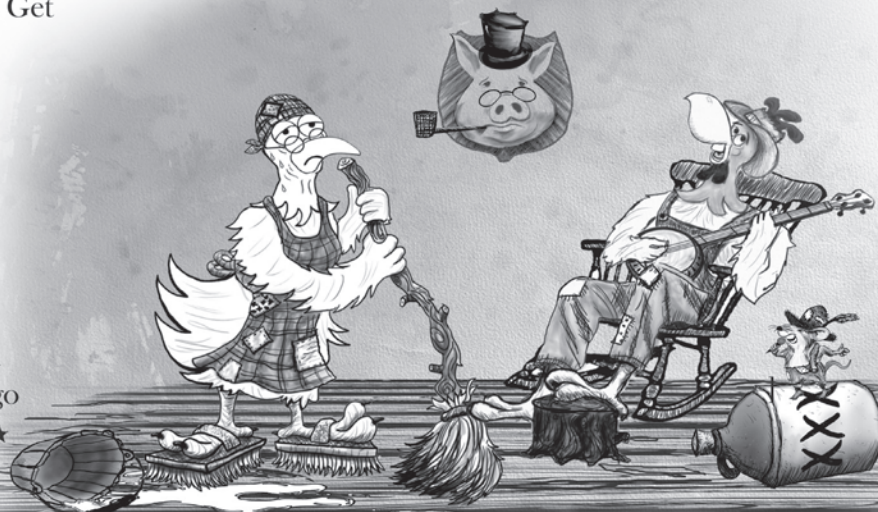
Robert Earl Keen ★ Mavis Staples
ALISON BROWN QUINTET ★ CHRIS ISAAK
Justin Townes Earle ★ The Time Jumpers
Dave Rawlings Machine ★ Social Distortion
★ Steve Earle & The Dukes ★ Whograss
Bad Luck Jonathan ★ The Mastersons
St. Paul & The Broken Bones ★ Johnnyswim
The Felice Brothers ★ Rose's Pawn Shop

NO FOURTEEN

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Shawn Colvin, Tony Joe White,
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Sam Palladio & McCrary Sisters ✎
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Chris Smither ★ McCrary Sisters

The Flatlanders **FEATURING** Joe Ely,
Jimmie Dale Gilmore & Butch Hancock
★ **BUILT TO SPILL** ★ *HEIDI CLARE* ★
✎ Carlene Carter ★ Red Baraat ✎



✎ Willie Watson ★ Reckless Kelly ✎
Parker Millsap ★ Horseshoe Hill ★ Evolfo
★ Jessica Hernandez & The Deltas ★
Blue Rodeo ★ Jon Batiste and Stay Human
✎ Sister Sparrow & The Dirty Birds ✎

HOLLER DOWN THE HOLLOW
A Hardly Strictly Salute to the Masters
**DICKENS, HELLMAN, REED, SCRUGGS,
SEEGER, WATSON & WINCHESTER**

SUNDAY
OCTOBER

11 AM **5** - 7PM

EMMYLOU HARRIS ★ T BONE BURNETT
ROSANNE CASH

The Lone Bellow ★ Malawi Mouse Boys
Tweedy ★ Dwight Yoakam
Bruce Cockburn ★ Nitty Gritty Dirt Band
Ralph Stanley & The Clinch Mountain Boys
Jerry Douglas Presents Earls of Leicester
Bonnie "Prince" Billy & The Cairo Gang
Featuring Dawn McCarthy ★ Lake Street Dive
★ Laurie Lewis & The Right Hands ★

**BÉLA FLECK &
ABIGAIL WASHBURN**

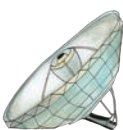
✎ The Go To Hell Man Clan
The Sam Chase ★ Jason Isbell
Blackie and The Rodeo Kings
Jesse DeNatale ★ JB Nimble
Joe Russo's Almost Dead
★ Jimmie Dale Gilmore ★
Moonalice ★ Robbie Fulks
Shelly Colvin ★ Caitlin Rose
Sun Kil Moon ★ Sarah Jarosz
✎ The Apache Relay ✎
Lukas Nelson & Promise of
The Real ★ Rising Appalachia
Hot Rize *Featuring* Red Knuckles
& The Trailblazers ★ Chuck Cannon

KEVIN WELCH, KIERAN KANE & FATS KAPLIN
The High Bar Gang ★ The Brothers Gibb
Chuck Prophet & The Mission Express
'Strings In The Temple'

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HELLMAN HOLLOW, MARK AND LINDLEY MEADOWS



DEATH TO CAPITALISM!

The Bay Area's edition on the Sept. 21 **Global Climate Convergence** was held on the edge of Lake Merritt in Oakland, where some of the best speakers went full-on commie in connecting capitalism to the climate crisis, calling for revolutionary change. Socialist Action's Jeff Mackler brought the old-school Trotskyite class analysis while up-and-coming Socialist Alternative (the party of Seattle City Council member Kshama Sawant) had a strong presence. The Coup's Boots Riley opened with an a cappella "Love for the Underdog," followed by some fiery oratory and a couple more strong songs, including the militant anthem "Ghetto Blaster." Power to the people!



TRI-VALLEY POUR-A-THON

This issue of the Guardian is all about delicious travel — here's something close to home that will have beer lovers gripping their steins. The new **Tri-Valley Beer Trail** lights up Pleasanton, Livermore, San Ramon, Dublin and Danville with foamy craft goodness — reinstating that area as one of the original homes of California beer (the region formerly contained one of the largest hops farms in the world). Fifteen stops, innumerable beers to try, and warm weather all the way. See www.visittrivalley.com for more details.

SHADY TRANSIT DEAL

A wonky tale of woe just got a happy ending. Developers looking to make big bucks from the construction of the new **Transbay Terminal** tower, now the Salesforce tower, were looking to skim money off San Francisco by reneging on their required taxes, possibly costing the city \$1.4 billion. After the developers hired slick ex-Mayor, lobbyist, and SF Chronicle columnist Willie Brown to smooth the deal, they almost got away with saving hundreds of millions of dollars that would go to Muni, pedestrian safety, and infrastructure. At the last minute, the city changed its tune, and now the SoMa area will get the funding it was promised. The people win, and the fat cats lose.

ALL WHIPPED UP

Yes, there was a giant sheep DJ booth (the "Big Ass Amazingly Awesome Homosexual Sheep") at **Folsom Street Fair** Sept. 21 — and also tens of thousands of creatively clothed (and unclothed) revelers, basking in the warm-if-cloudy atmosphere day, and taking in the sights and the sounds of whips, chains, and hearty hellos.



GLOVER INSPIRES

Major kudos to actor and local hero **Danny Glover** for his recent visit to the San Francisco County Jail Reentry Pod. "With that great smile and laid-back style, Danny connected with inmates about preparing to get out and staying out," said Sheriff Ross Mirkarimi, who spent some time with Glover and inmates preparing for release. "Be the example." The reentry pod stems from a collaboration between the Sheriff's Department and Adult Probation, to prepare AB109 prisoners from state realignment for their release. | PHOTO COURTESY SF SHERIFF'S DEPARTMENT



OPEN SEASON

Art Explosion Studios, the Mission's largest artist collective, prides itself on supplying affordable studio space to local painters, sculptors, photographers, jewelers, fashion designers, and other creative types. An affordable situation for artists? In the Mission? What is this, 1994? Support this organization and meet the artists (over 100 in total) right where they do their makin' at the annual **Art Explosion Fall Open Studios**. Hit up the opening gala Fri/26, 7-11pm, or stop by Sat/27-Sun/28 from noon-5pm. 2425 17th St, SF; 744 Alabama, SF; www.artexplosionstudios.com.



MASONIC MOONWALK

Beck brought his endlessly funky band to the new **Masonic** Sept. 19 for opening night, where they ran through melancholy new tunes from this year's *Moon Phase* before switching gears toward his more upbeat hits for a serious dance party (there was caution tape involved). See a full review and more photos on our Noise blog at SFBG.com | PHOTO BY ERIN CONGER

EXPORTING CYCLETRACKS

San Francisco pushed the envelope in building **cycletracks**, bike lanes physically separated from cars, before state law allowed them. But on Sept. 20, when Gov. Jerry Brown signed AB 1193, a bill by Assemblymember Phil Ting (D-SF) that inserted cycletrack standards into state transportation codes, they suddenly became a legal, easy option for cities around the state to start building, just like they already do in Europe. So as cyclist safety improves in California, they can have SF to thanks. You're welcome.



EVICTON PROTECTION

Now you can don condoms against evictions! At Folsom Street Fair, activists handed out condoms adorned by the face of Ellis Act evictor (and leather lover) **Jack Halprin**. Why are the protesters equating him with an ejaculate receptacle? Halprin purchased a San Francisco property on Guerrero two years ago and filed to evict the tenants under the Ellis Act, one of whom is a San Francisco elementary school teacher with a 2-year-old son. From the condom wrapper: "Jack be simple, Jack's a dick! Jack's evictions make us sick!"



TIFF TAKES

Bay Guardian film festival correspondent Jesse Hawthorne Ficks returned from the **2014 Toronto International Film Festival**, having deployed his usual tactic of seeing as many films as possible — and then writing about them at length on the Pixel Vision blog at SFBG.com. Visit the Pixel Vision blog for his series of posts, including takes on the trend toward ultra-long films (FYI, he's a huge Lav Diaz fan...), Joshua Oppenheimer's *The Look of Silence* (pictured), Bennett Miller's *Foxcatcher*, and other buzzed-about titles. | PHOTO COURTESY OF TIFF

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Privacy, identity, and Facebook

BY NADIA KAYYALI

OPINION People are disappearing. At least, that's how it feels on Facebook. Since the suspension of drag queen and activist Sister Roma's account, more and more users (including drag kings and queens, burlesque performers, and trans people) are getting reported. They're either dropping off Facebook, or complying with Facebook's demands — by using "legal" names unrecognizable to their communities.

As much as some of us are slightly ashamed to admit how much we rely on Facebook, we can't escape how much we use social media these days. Losing access to Facebook means missing invitations to birthday parties and political rallies. It means missing important announcements from friends and family. It can even mean losing contact with some people altogether.

As Sister Roma and others pointed out in a meeting with Facebook officials last week, the consequences of losing the ability to use Facebook with a chosen name are far worse for some. For trans women, who make up 72 percent of the victims of anti-LGBTQ homicide, being forced to reveal their birth names can be deadly. Teens like Daniel Pierce, who captured the violent reaction of his family members to his decision to come out, may want to hide from abusive families — while relying on social media for support.

In fact, the consequences of Facebook's policy are huge for many groups of users. Facebook is both an important tool and a dangerous one. Being able to use it with a pseudonym is key for many people. But Facebook doesn't agree.

Facebook states that it requires users to "provide their real names, so you always know who you're connecting with. This helps keep our community safe." Mark Zuckerberg stated four years ago: "Having two identities for yourself is an example of a lack of integrity." Many people disagree — but Facebook seems committed to maintaining this policy.

Google+ abandoned its real name policy recently, after one of its lead engineers stated: "We thought [abandoning our real names policy] was going to be a huge deal: that

people would behave very differently... After watching the system for a while, we realized that this was not, in fact, the case."

But what's really absurd about the policy is this: It isn't even designed very well to do what it's supposed to. Facebook's enforcement team isn't scouring the site looking for people who don't comply with the policy. Instead, people get their accounts shut down when someone reports them. So with or without the policy, anyone can create a profile with any name they want. And anyone can be reported if they engage in abusive behavior.

The only thing the policy really does is to allow people to anonymously target others, by reporting them. In 2010, a spree of removals targeted accounts with one thing in common: All were critical of Islam. There have likely been other such instances that haven't received media attention, too.

This is also not the first time Facebook has been confronted over its policies. Digital rights organizations like the Electronic Frontier Foundation and ACCESS have been "loudly opposed to Facebook's 'real names' policy for years."

So is Facebook simply determined to hold on to its policy out of stubbornness? Despite temporarily restoring some users' accounts, Facebook hasn't offered any long-term solution. With such a flawed policy, a refusal to change it doesn't seem logical. Instead, it seems as though Facebook has decided that with 1.3 billion users, it can afford to lose a few.

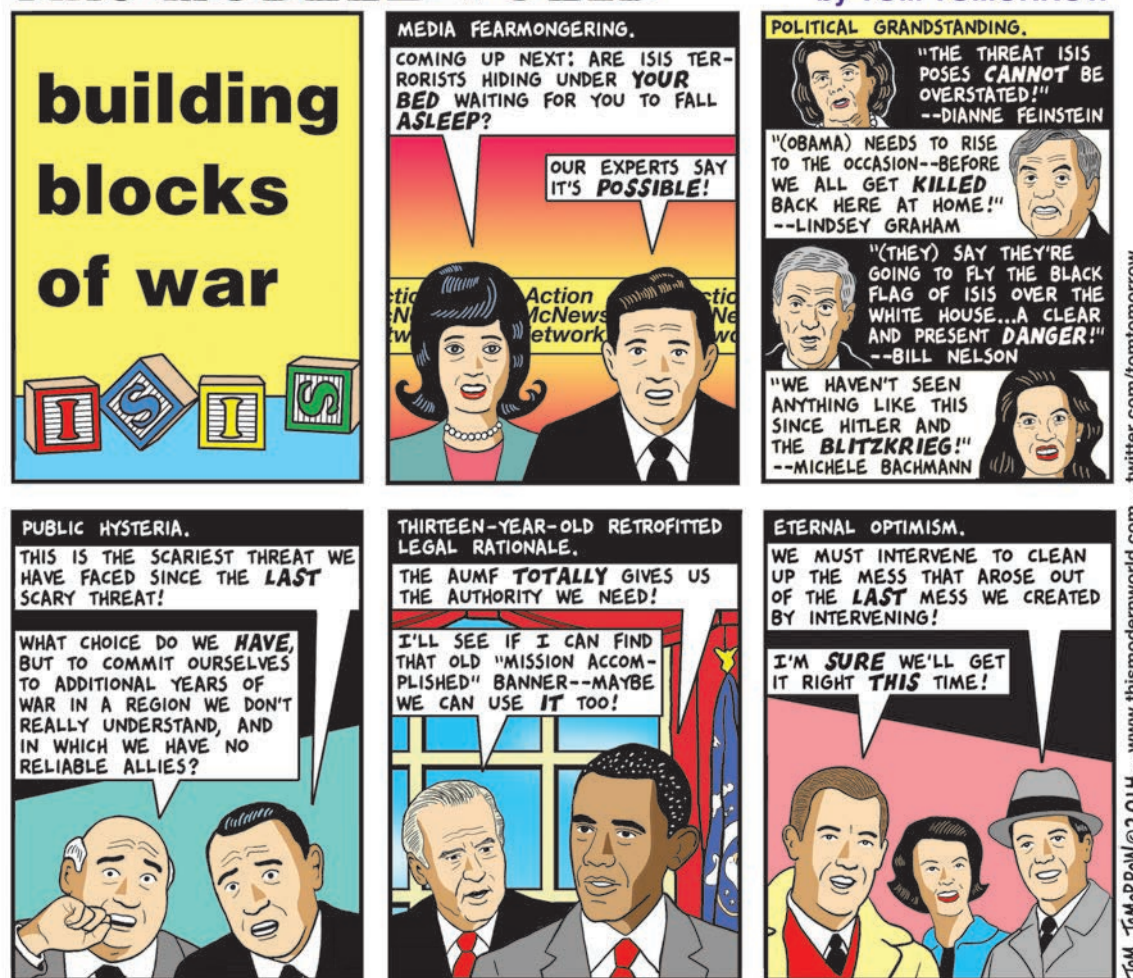
Perhaps Facebook will take Zuckerberg's more recent words about its policy to heart: "I definitely think we're at the point where we don't need to keep on only doing real identity things. If you're always under the pressure of real identity, I think that is somewhat of a burden."

Maybe Facebook will recognize that the real burden of the policy ends up falling on communities that have already been unfairly burdened, by discrimination, violence, and political repression. It's time for Facebook to abandon its real name policy for the outdated, ineffective relic that it is. **SFBG**

Nadia Kayyali is an activist at the Electronic Frontier Foundation.

THIS MODERN WORLD

by TOM TOMORROW



Changing the climate in SF

EDITORIAL As hundreds of thousands of people filled the streets of New York City and other cities around the world for a Global Climate Convergence on Sept. 21, demanding that our political and business leaders finally get serious about global warming (see "Flooding the streets," Page 12), there was no such gathering in San Francisco.

Sure, there were a few thousand Bay Area activists who gathered for the climate change event along Lake Merritt in Oakland, which included many groups and individuals from San Francisco. But we found it telling symbolism that San Francisco, as a city, was absent from this important political moment.

A city that was once a trailblazing leader on environmental issues such as solid waste reduction, transit-first policies, and adopting the precautionary principle — which calls on city officials to avoid policies and purchases that have the potential to cause environmental harm — has instead become a city

guided by the logic and imperatives of capitalism, eager to grow and consume at any cost.

Speaker after speaker in New York City, Oakland, and other cities called for humanity to wake up to the realities of global climate change, slow down the wasteful economic churn and rapid depletion of important natural resources, and pursue fundamental changes to the system.

But in San Francisco, we appear to be headed in the opposite direction. The Mayor's Office unceremoniously killed CleanPowerSF, the city's only plan for offering more renewable energy to city residents. And it has pandered to motorists in ways that have taken millions of dollars away from public transit (see "Money for Muni," Page 8), encouraging more driving in the process even though we know that adds to global warming.

It isn't just the neoliberals in City Hall, but the entire institutional structure of the city. Even

SEIU Local 1021, long a stalwart supporter of progressive causes, has strangely endorsed the pro-automobile Prop. L and is aggressively supporting BART board member James Fang, a Republican who supports costly extensions of the system rather than projects that promote more intensive transit uses in the urban core.

Finally, there's this city's monomaniacal promotion of the energy-intensive technology industry. Americans emit more greenhouse gases per capita than anyone, and recent reports show that reality is compounded by massive increases in China's greenhouse gas emissions — which is partly because Bay Area companies produce their tech gadgets and other toys in China, which we then consume here.

San Franciscans need to stop being such voracious consumers and strive to be true innovators who accept our responsibilities and work to disrupt the rapid descent into a dangerously warming world. **SFBG**

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Wilbur Storey, statement of the aims
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Fabrications, a project by Taraneh Hemami, is a pop-up bazaar drawing inspiration from a traditional Persian marketplace. This evening of performances, music and readings by Bay Area artists is inspired by current events and traditional bazaar and teahouse activities. Play backgammon, enjoy tea and a snack, listen to a DJ set of revolutionary songs by Ala Ebtekar, or see a contemporary take on a Persian Naghali storytelling performance by Arash Fayeze. More information at www.soex.org/events/fabrications-night-market-1
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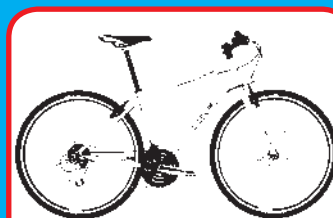
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BY JASON HENDERSON
news@sfbg.com

STREET FIGHT San Francisco's November ballot is crowded. With 12 local measures and seven state measures, sifting through them can be daunting. Three local measures, Propositions A, B, and L, involve transportation and have great bearing on the city's future.

Not to belittle the other ballot measures, some of which address critical health and housing problems, these three transit-related measures say a lot of how the city is addressing — and failing to address — the need for a sustainable transportation system.

TRANSPORTATION BOND

Prop. A is the most important of the three transportation measures on the ballot, but also the most difficult to pass because it requires approval from two-thirds of voters.

It would provide \$500 million for Muni, street repaving, and pedestrian and bicycle safety projects. That's a modest sum compared to the \$10 billion the city should really be spending, but it would help make 15 of the city's busiest transit routes 20 percent faster and more reliable.

Portions of the funds would go to modernizing Muni's maintenance shops, which need upgraded ventilation, fueling, and washing facilities and to new elevators and passenger platforms to make Muni more accessible to the elderly and disabled. Prop. A's campaign also touts \$142 million going towards pedestrian, bicycle, and motorist safety in corridors where the most death and injury have occurred.

Prop. A should really be thought of as two parts, one good, one not so good. The first part involves up to \$55 million in annual revenue coming from property assessments. Since Prop. A simply replaces retiring city debt, it does not raise property taxes, but rather it sustains existing rates.

This links property values to what makes property valuable in the first place — public investment in infrastructure. As long as Prop. A is used for those 15 Muni corridors and safer streets, it is sound public policy.

The second part of Prop. A involves bonds, or borrowing money and paying interest to financiers. This is a long-used method of infrastructure finance, and was in fact how Muni got started in 1909 when voters approved creating public transit. The taxation will pay off the capital debt.

But bonds are a funding scheme that involves interest and fees that go to Wall Street — not the most



Money for Muni

..... Learning the A, B, and Ls of this fall's transportation ballot measures

progressive approach to infrastructure finance. While no one can say for sure, some critics suggest up to \$350 million in debt would be incurred over the life of the bond scheme, which means Prop. A is really an \$850 million package.

Ultimately, this is a regressive approach to transport finance and needs to be replaced by a more pay-as-you-go approach.

We are stuck between a rock and a hard place on Prop. A. Floating this bond now would bring in money very quickly, improving everyone's commute, especially lower- and middle-income transit passengers. If approved it will also leverage state and federal matching funds, such as new cap-and-trade funding, hastening shovel-ready projects that many San Franciscans are clamoring to get done.

Getting transportation projects going now is less expensive than waiting while construction costs climb. Prop. A funds vitally important transportation infrastructure projects and deserves support.

GROWTH AND MUNI

While Prop. A deals with streets and capital projects for Muni, it can't be used to fund acquisition of new vehicles or Muni operations. This is where Prop. B comes in because it specifically involves an annual set-

aside of about \$22 million from the city's General Fund to provide new vehicles and operating funds.

Prop. B is a well-intentioned linkage of population growth to transit capacity. The money goes towards Muni capacity expansion, based on population growth over the past decade, would increase with population growth in future years, about \$1.5 million per year based on past trends.

There's no doubt that transportation is failing to keep up with San Francisco's boom. New housing and offices are coming into neighborhoods where buses are already jam-packed and streets saturated with traffic. But there are a couple of problems with Prop. B.

First, Prop. B is promised as a short-term measure because the mayor can end this general fund set-aside if a local increase in the vehicle license fee is approved by voters in 2016. The VLF, which was gutted by Gov. Arnold Schwarzenegger in 2003, would bring in about \$75 million to the city annually.

That the mayor would voluntarily (and it is the mayor's discretion) sunset B in two years is a big "if" and voters are notoriously forgetful.

In the meantime, Prop. B does not come with a revenue source to account for this increasing set-aside for Muni, so something else in the

General Fund must give. What that would be, nobody can say, but advocates for social services and affordable housing fear more vulnerable San Franciscans will be hurt in the 2015 city budget.

Given the incredibly slow city response to the gentrification and displacement crisis, their fears may be warranted.

GLOOMY REALITY

My hesitation about Prop. B and tepid support for Prop. A stem from a gloomy reality in San Francisco's politics of mobility. Today, it is easier for politicians to raise transit fares on the working poor, divert funds from social services and housing, or incur massive debt through bonds than it is to raise taxes on downtown commercial real estate and charge wealthier motorists for their detrimental impact to the city and society — both of which would be fairer ways to finance transportation.

Twenty years ago, it was estimated that a modest tax assessment on downtown offices and their impact to the transportation system would bring in \$54 million a year. Today, that would likely be well over \$100 million annually. But with land-owning elites and tech barons calling the shots in City Hall, there is a de facto gag order on what would be the most progressive

approach to Muni finance.

Meanwhile, had Mayor Ed Lee not pandered to wealthier motorists, Sunday metering would be providing millions annually in Muni operating fees. Sup. Scott Wiener, the author of Prop. B, and his colleagues on the board, were shamefully silent about blowing that \$10 million hole in Muni's budget. They were also silent or complicit in stopping expansion of SF Park, which is smart management of our streets and would provide millions more in operations funding for Muni without needing to dip into the city General Fund to plug gaps.

Meanwhile, congestion pricing — or charging drivers to access the most traffic-snarled portions of the city during peak hours — could bring in up to \$80 million annually. Together with a reestablished VLF, that would simultaneously erase the need to do Prop. B and reduce our need to incur more wasteful debt.

Instead of bonds, Prop. A's \$55 million could be coupled with an annual downtown property assessment, an annual VLF, a congestion charging zone, and revenue from an expanded SF Park, the city could borrow less, manage traffic wisely, and keep transit capacity at pace with population growth. We could avoid raiding the General Fund to subsidize Muni operations and could reduce debt simultaneously.

Transit advocates are right to cry foul when other revenue sources have been removed from consideration, mostly because of gutless reluctance to challenge wealthy landowners and motorists. This is the crux of why transit advocates, backed into a corner by Mayor Lee's repeal of Sunday meters and the VLF, are supporting Prop. B. The B in Prop. B basically stands for back-filling broken promises.

But ultimately, all of the supervisors, including Wiener, are complicit in the mayor's mess. Why didn't the supervisors speak up when Sunday metering was repealed? Why didn't the supervisors insist on placing the VLF on this year's ballot? With a two-thirds vote of the board, it would be on the ballot now. And unlike Prop. A, the VLF only needs a simple majority to pass.

And now, because the mayor and supervisors have pandered to motorists to the umpteenth degree, a small group of them feel even more emboldened and entitled to grab more. That takes us to Prop. L.

TRANSIT-LAST

Prop. L, which seeks to reorder

CONTINUES ON PAGE 10 >>

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OPINION STREET FIGHT

MONEY FOR MUNI

CONT>>

transportation priorities in San Francisco, is awful. It comes from an angry, spiteful, ill-informed, knee-jerk lack of understanding of the benefits of parking management (which makes parking easier and more sensible for drivers). It is a purely emotional backlash that seeks to tap into anyone angry about getting a parking ticket.

Although a nonbinding policy statement, the basic demand of Prop. L is that the city change transportation priorities to a regressive cars-first orientation. It calls for freezing parking meter rates for five years while also using parking revenue to build more parking garages. The costs of these garages would dwarf parking revenue, and these pro-car zealots don't say where these garages would be built, or that it would ultimately siphon more money from Muni.

DO SAN FRANCISCANS WANT TO TEAR APART THEIR BEAUTIFUL CITY TO BE ABLE TO DRIVE AND PARK LIKE HOUSTONIANS?

Prop. L demands "smoother flowing streets," which is a deceitful way of saying that buses, bikes, and pedestrians need to get out of the way of speeding car drivers who believe they are entitled to cross the city fast as they want and park for free. It conjures up a fantasy orgy of cars and freeways long ago rejected as foolish and destructive to cities.

Proponents on this so-called Restore Transportation Balance initiative don't really care about "transportation balance." When you consider the origins and backers of Prop L, it's mainly well-to-do motorists with a conservative ideology about the car. These are the very same people who have opposed bicycle lanes on Polk, Masonic, Oak, and Fell streets, and throughout the city.

These are the very same people who decried expansion of SF Park, thus making it harder, to find parking, not easier. These are the same people who complain about

Muni but offer zero ideas about how to make it better. These disparate reactionaries have banded together around their animosity toward cyclists and Muni.

In the 1950s, when the love affair with cars was on the rise, San Francisco had about 5,000 motor vehicles per square mile. To accommodate more cars, planners required all new housing to have parking, made it easy to deface Victorians to insert garages, and proposed a massive freeway system that would have eviscerated much of the city.

Thankfully, neighborhood and environmental activists fended off most of the freeways, but San Franciscans failed to really take on the car. So by 1970, despite the freeway revolts and commitment to BART, automobile density rose to over 6,000 cars per square mile.

By 1990, San Francisco had almost 7,000 motor vehicles per square mile, even as population leveled off.

The current density of cars and trucks — now approaching 10,000 per square mile — is one of the highest in the nation and in the world. To put that into context, Los Angeles has less than 4,000 cars per square mile, and Houston less than 2,000 per square mile, but these are largely unwalkable cities with notorious environmental problems.

Do San Franciscans want to tear apart their beautiful city to be able to drive and park like Houstonians?

If proponents of Prop. L were truthful about "restoring balance" they would instead advocate a return to the car density of the 1950s, when San Francisco had just under 5,000 motor vehicles per square mile, Muni was more stable due to fairer taxes, and many of the streets in the city had yet to be widened, their sidewalks yet to be cut back.

Prop. L is tantamount to hammering square pegs into round holes. Jamming more cars into San Francisco would be a disaster for everyone. Don't be misled, Prop. L would make the city too dumb to move. It would deepen and confuse already vitriolic political fissures on our streets and it would do nothing to make it easier to drive or park, despite its intention.

Prop. L must not only lose at the ballot, it must lose big, so that maybe our politicians will get the message that we want a sustainable, equitable, and transit-first city. **SFBG**

Street Fight is a monthly column by Jason Henderson, a geography professor at San Francisco State University and the author of Street Fight: The Politics of Mobility in San Francisco.

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BY CHRISTOPHER D. COOK
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NEWS In New York City's Times Square on a muggy, gray Sunday afternoon at the historic People's Climate March, everything went silent for a minute as a massive crowd, led by indigenous people from around the world, raised fists in the air to support communities suffering the harshest effects of climate change.

In this canyon of glittering commerce, surrounded by corporate icons such as Chase Bank, Bank of America, Gap, McDonald's, and Dow Jones, the silent coalition then burst through a thunderous crescendo meant to symbolize action and demand climate justice.

On Sept. 21, a veritable ocean of humanity, estimated at up to half a million people — a diverse global tapestry hailing from South Bronx to South Dakota, Kenya to the Philippines — flooded Manhattan's streets with calls for climate change action two days before a major United Nations Climate Summit that few expected to produce much, if any, change. The next day [Mon/22], a more confrontational "Flood Wall Street" civil disobedience action drew thousands.

The New York march, part of a worldwide day of action spanning more than 2,700 rallies in 159 countries, represented the largest, loudest sign yet that the world is waking up en masse to the climate crisis. Stretching for miles through Manhattan's mid-section, wave after wave of contingents illustrated the crisis' universal effects and broadening response: indigenous people's groups from around the world, labor unions, faith and LGBTQ groups, low-income communities of color. More than 1,400 organizations endorsed the march.

The People's Climate March also reflected the urgency and rising response from communities of color



Flooding the streets

Climate movement's big day raises hopes and questions

and indigenous people who bear the brunt of climate disasters. As many attested, these climate-hammered communities are bringing economic and ecological justice issues to the forefront of a movement often criticized for being predominantly white.

"I'm here because I have a chronically asthmatic daughter," said Tanya Fields, a 34-year-old mother of five and executive director of the Bronx-based Black Project. In poor waterfront communities from New York's Far Rockaway and the Bronx, to New Orleans, "communities are not being prepared for the inevitable repercussions" of climate change, Fields said. "When you look at the intersection of climate change and capitalism, those who are have-nots clearly are much more vulnerable. When we talk about creating a more resilient world, we're also talking about protecting the most marginalized."

Iya'falolah Omobola, marching with a Mississippi environmental jus-

tice group called Cooperation Jackson, said her community has been hit hard by a confluence of climate change, poverty, and health struggles.

"We have a lot of issues directly related to climate, but also to the fact that there are no jobs, there's no public transportation to get people to jobs," she said. "There has to be a community-led solution as opposed to the system that keeps compounding the problem."

Behind a banner stating, "Climate affects us the most," 300 or so marched from the Brooklyn-based El Puente Leadership for Peace and Justice, including many youth.

"Many of our young people are from the Dominican Republic and Puerto Rico. We know what's happening to our people there in terms of climate change, so we're coming together," said El Puente Executive Director Frances Lucerna. "The connection between what happened here when Hurricane Sandy hit and

what's happening in our islands, in terms of beach erosion and extinction of species, is devastating."

Marchers from Africa, Latin America, South Asia, and beyond highlighted the underlying "first world" causes behind the climate crisis. Marifel Macalanda, of the Asian Pacific Indigenous Youth Network in the Philippines, said she was in New York "in solidarity with indigenous peoples worldwide," urging corporations to "stop plundering our resources. They are the primary reasons we are having this climate crisis right now."

Meima Mpoke, who traveled from Kenya along with 20 of his compatriots, added, "We are here to say to the industrialized world, you are the cause of this." The UN Summit, Mpoke said, "should produce some action, particularly to show who is causing the climate change."

Marching with a large Bronx contingent of Percent for Green, Alicia Grullon emphasized similar struggles

in poor US communities. The South Bronx is "a dumping ground" for New York's toxins, and "the asthma capital of the country," she said. The UN summit presented "an unusual gift for policymakers to do something new ... and we're afraid they're not going to do that and we're here to remind them of that great opportunity they have." However, she added, the Summit gave corporations a big seat at the table: "That's not representing needs of the people."

Mychal Johnson, co-founder of South Bronx Unite, was one of just 38 civil society representatives invited to attend the UN Summit. "I won't have a speaking role," he said, but "our presence hopefully will speak volumes." The gulf between the massive public march and the closed-doors UN summit was "a grave contrast," Johnson said. "A great deal of corporations have been invited, but for so long, the voices of the many have not been heard. We know what corporations are doing to cause harm to the planet, and hopefully this [march] will show people coming together all over world to make sure that legally binding agreements come out of these climate talks."

DIM HOPES FOR UN SUMMIT

Billing itself as "catalyzing action," Tuesday's UN Climate Summit issued bold pronouncements ahead of its proceedings — but social justice groups from around the world were not buying it.

"The Climate Summit will be about action and solutions that are focused on accelerating progress in areas that can significantly contribute to reducing emissions and strengthening resilience," the Summit website promoted. "Eradicating poverty and restructuring the global economy to hold global temperature rise below 2 degrees Celsius are goals that — acted on together — can provide prosperity and security for this and future generations."

NEWS As our cross-country People's Climate Train passed through Azure, Colo., above a stunning crimson and white rock gorge under a deep-blue sky, James Blakely delivered a presentation on the ecological crisis in the Alberta Tar Sands. Blakely, an activist with 350.org in Idaho, described toxic tailing ponds filled with mining refuse, polluted waterways, dust clouds, and buffalo die-offs.

Aboard the train, one of two ferrying hundreds from California to New York's mass mobilization, our group — ranging in age from 19 to 68 — alternated between snapping photos of the awe-inspiring beauty out-

Aboard the People's Climate Train

side, to probing conversations about rescuing our imperiled planet.

Through the Amtrak window, California's drought-withered cornfields stood wilted and barren, skeleton-like. In the Sierras, forest fires blurred the horizon with smoky haze. Late at night in the Nevada desert, huge factories and refineries churned away. Coal trains traversed the land, spewing fossil fuels.

There were reminders of beauty, too.

At about 5am, my sleepless eyes took in an ethereal predawn scene. Gnarled sandstone rock formations rose near the tracks in Utah like moon faces; followed by a salmon-hued sunrise splashing across mesas tufted with sage and juniper.

Liz Lamar, an activist with the Sierra Club and the Climate Reality Project in Oxnard, said the cross-country passage made her "even more passionate about going on

the march, by passing through such beautiful scenery."

The People's Climate Train provided an apt backdrop for workshops and conversations about the causes and victims of climate crisis, and the prodigious challenges ahead.

Sonny Lawrence Alea, a recent environmental studies graduate from San Francisco State University, said the ride offered "a great reminder of what we're going to New York for. This land is full of opportunities, and we get to connect with the environment, take in the beauty, and reflect on the history of the land." (Christopher D. Cook)

But critics blasted the UN climate agenda for emphasizing voluntary reforms and “partnerships” with businesses and industries that are fundamentally part of the problem. One week before the People’s Climate March, global social movements including La Via Campesina, Grassroots Global Justice Alliance, and Indigenous Environmental Network — representing a total of more than 200 million people — issued a statement decrying the “corporate takeover of the UN and the climate negotiations process,” Common Dreams reported.

“The Summit has been surrounded by a lot of fanfare but proposes voluntary pledges for emissions cuts, market-based and destructive public-private partnership initiatives such as REDD+, Climate-Smart Agriculture and the Sustainable Energy for All Initiative,” according to the statement. “These are all false solutions of the green economy that seeks to further commodify life and nature and further capitalist profit.”

BIGGER TENT, SMALLER MESSAGE?

Despite concerns about the Summit, the People’s Climate March drew criticism from some activists for not making any demands, and for spending big on public relations while opting for a nonconfrontational “big tent” that some said diluted the movement’s message and impact.

A “Flood Wall Street” direct action Monday drew thousands for civil disobedience, issuing a strong message: “Stop Capitalism. End the Climate Crisis. Flood, blockade, sit-in, and shut down the institutions that are profiting from the climate crisis,” the event’s website urged. “After the People’s Climate March, wearing blue, we will bring the crisis to its cause with a mass sit-in at the heart of capital.”

Flood Wall Street’s more confrontational approach and its naming of capital illustrates unresolved differences about where the movement should focus its energy: Will it work for market reforms, such as 350.org’s popular fossil fuels divestment campaign, or press for larger systemic change? As it erects a big political tent drawing broad mainstream support, will the climate movement be able or willing to push bold demands that may confront capital and corporate power?

In a widely read critique for Counterpunch, writer Arun Gupta argued that the focus on drawing a big crowd came at the expense of a sharper message and impact.

“[W]hen the overriding demand is for numbers, which is about visuals, which is about PR and marketing, everything becomes lowest

common denominator. The lack of politics is a political decision.”

In an e-mail comment, Bobby Wengronowitz, who helped organize for the Flood Wall Street actions, said he supported the big march, but added, “We need to match the scale of the crisis. We need to get the US and other rich countries on a 10 percent emissions reductions per year plan. That requires white privileged folks to do what indigenous people have been doing for 500 years — to put their bodies on the line ... I’m all for big tent, but this march, even if the final tally is 500K does NOT do it.”

A three-day Climate Convergence, featuring talks, films, and teach-ins, offered protesters a dose of critical thinking, urging, “Demand an end to fossil fuels, mobilize for system change, living wage jobs now!” At an event on climate change and the public sector, a panel of organizers and authors raised questions about the focus on market-driven approaches, discussing the potential for addressing climate change through a revitalized public sector.

NEW COALITIONS AND HOPE

On the day of the big march, the sheer immensity of the gathering and the expressions of hope were palpable.

“Today I marched peacefully alongside humans of all class and race, of all gender and sexuality, among anarchist, indigenous, labor unions, different political parties and so many more,” said Patrick Collins, who rode the People’s Climate Train from San Francisco. “[S]eeing the over 1,000 different groups come together in the march who all have different ideologies but are willing to look past differences and agree on common ground does give me some sort of hope.”

Many marchers also expressed hope for new coalitions to pack a potent punch in the fight for climate justice. Labor unions were out in force — teachers, nurses, janitors, food workers, and farmworkers — marching for economic justice, green jobs, and more.

Erin Carrera, a registered nurse and member of National Nurses United, said it was “a monumental moment to be here today with all these labor organizations, because labor and environmentalists have not always been on same page — but I think everyone’s coming to realize that there are no jobs on a dead planet.” Organized labor, Carrera said, “needs skin in the game, because it’s the working class that’s going to be most vulnerable ... today gives me so much hope that we have turned a corner in people waking up and working together.” SFBG

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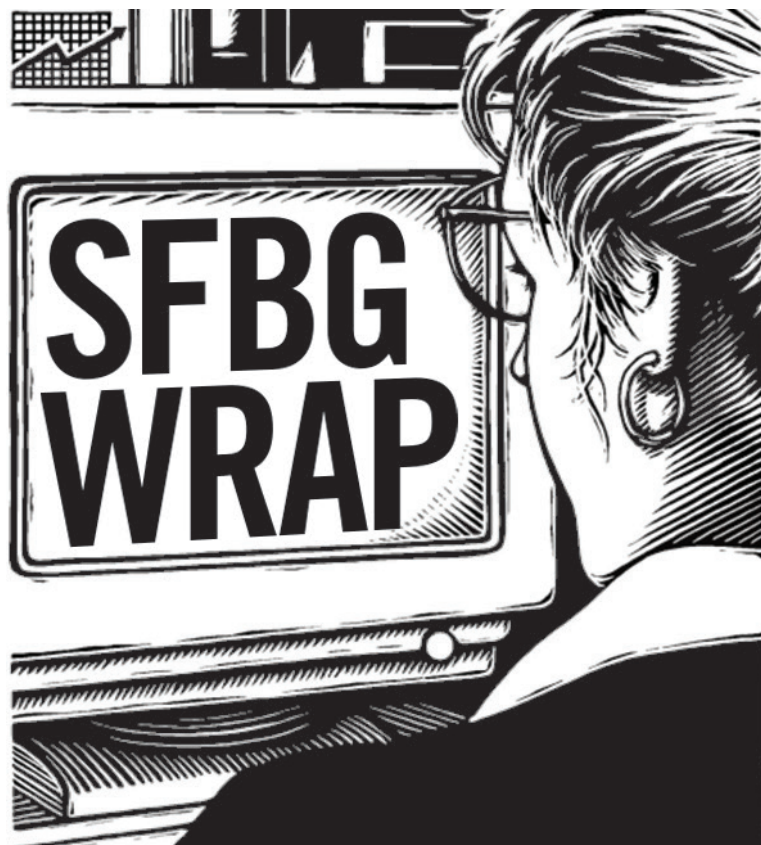
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SHRIMP BOY'S LAWYERS SUE MAYOR

Mayor Ed Lee has been named in a civil lawsuit alleging he conspired to accept bribes in the form of illegal campaign contributions from an undercover FBI agent involved in the far-reaching federal corruption and racketeering probe into State Sen. Leland Yee, Raymond "Shrimp Boy" Chow, and 26 other defendants.

Filed Sept. 18 in San Francisco Superior Court by a lawyer working on Shrimp Boy's behalf, the lawsuit ties a \$500 donation toward Lee's 2011 successful bid for mayor to a man named Michael Anthony King, who the lawsuit claims was the same undercover federal agent referred to as UCE 4773 in the complaint against Yee.

King's \$500 donation was a part of more than \$20,000 that the federal agent illegally contributed to the mayor's campaign, the lawsuit alleges. San Francisco law prohibits individual contributions totaling more than \$500.

"From what we can tell, undercover agents have illegally been putting money into politicians' pockets," attorney Cory Briggs, who filed the lawsuit on Chow's behalf, told us. In June,

Briggs filed a public records request with the city of San Francisco, seeking documents associated with the campaign donations.

"What we want to know, is that when I asked on Raymond's behalf about this, which we defined to include the transfer and payment of money to campaigns, why did the mayor not produce records of King's donation? The public is entitled to an answer." Cory Briggs is the brother of Curtis Briggs, who along with Gregory Bentley, and famed civil rights attorney J. Tony Serra represent Shrimp Boy in the criminal case.

Since individual donations totaling more than \$500 are prohibited in San Francisco, the remaining \$19,500 to an unnamed San Francisco elected official's political campaign was allegedly spread out among dozens of straw donors, by two campaign staffers and political consultant Keith Jackson — also indicted by the feds — in an illegal attempt to mask the source of the funds, according to court documents in the Yee case.

According to the feds, the undercover agent was encouraged "by Individuals A and B to make donations to the elected official in excess of the lawful limit," a motion filed by the feds in Sept. reads. "Each spoke plainly about

the fact that they would have to break up UCE-4773's donations among straw donors. UCE-4773 initially made a \$10,000 donation in the form of a check made payable to Individual B and a \$500 donation in the form of a check made payable to the elected official's campaign."

King contributed \$500 to Ed Lee for Mayor on March 15, 2012, months after Lee had been elected, campaign finance records show. At the time, Lee had approximately \$300,000 in campaign debt.

The feds haven't publicly stated which politician the funds went to, nor have they released the alias that Undercover Employee (UCE-4773) used to make the contributions. Both the FBI and US Attorney's Office declined to comment on the lawsuit, or the alleged connection between King and the campaign donations to Lee. Several emails to King were also not returned. (Max Cherney)

DRAG QUEENS VS. FACEBOOK

A cadre of drag queens, LGBT rights supporters, and politicians trekked in their glamorous best to Facebook HQ Sept. 17 to negotiate the reinstatement of Facebook profiles for those who don't use their legal or birth names.

What'd they get? Nothing. For now, that is. "We were glad they were willing to listen to us," Lil Miss Hot Mess wrote in a Facebook post about the negotiations, which she attended. But she was "disappointed that [Facebook] reps weren't willing to agree that this 'real name' policy is *flawed* or agree to a timeline to discuss solutions."

As Heklina added shortly after, "they firmly gave us a vague commitment to meet again."

Facebook did agree to reinstate some of the profiles they had deleted for using what they consider "not real" names — but only for two weeks — which Sister Roma called a "hollow gesture."

And though some Facebook representatives at the meeting were from the LGBT community, none were in a position to make any changes, according to our sources. Prominent drag queens like BeBe Sweetbriar, Sister Roma, Heklina, Lil Miss Hot Mess, and others, as well

as political figures like Gabriel Haaland, Harvey Milk LGBT Democratic Club Co-President Tom Temprano and Supervisor David Campos all stormed Facebook in style (star studded!), but Facebook's representatives at the meeting were not empowered to do anything but sit, smile, and nod prettily.

"When we began the discussion it was clear the people there did not have the authority to make a policy change," Campos told us. "We asked Facebook to set up a meeting with whoever it is has that authority. They said they'd get back to us, and it seems like they're open to it, but we haven't gotten that call." We reached out to Facebook, but did not hear back from them before press time. (Joe Fitzgerald Rodriguez)

PILOT SNAFU DETAILS EXPOSED

Remember when a July 2013 KTVU-TV news broadcast went viral and caused jaws to drop because the anchorwoman read out fake, offensive pilots' names in the wake of the Asiana Airlines Flight 214 crash?

KTVU producers were fired in the wake of the blunder. The National Transportation Safety Board — the federal agency KTVU said it had checked the names with — issued a public apology, saying a summer intern had "acted out of scope" in confirming the names, which sounded like the punch line of a racist joke.

Someone submitted a public records request to the NTSB, shaking loose nearly 900 pages of documents. Names were redacted, but an internal statement written by an NTSB staff member provides the detailed back-story behind this extraordinary snafu.

According to that account, a KTVU producer first called the NTSB, read out the list of (fake) crewmembers' names, and asked if NTSB could confirm them. According to various news reports, KTVU got the names from a source it considered reputable.

The NTSB public affairs intern who answered KTVU's call later told his supervisor that he "wanted to be helpful so he went online to search for the crew names."

But according to the inter-

nal NTSB account, the intern went ahead and confirmed the names, after being told not to by his supervisor. "I asked [the intern] if he had used the word 'confirm' with the producer," the supervisor's account explains. "He said that he may have used that word."

In the end, the intern got fired, and the NTSB went into damage control.

"I am, unfortunately, not surprised this happened," a different NTSB staff member wrote in an internal NTSB email. "Last week, I repeatedly told one of the interns that he needed to get the caller's contact information and refer the questions to the appropriate Public Affairs Officer, rather than trying to answer the questions himself. ... In fact, during the hearing last week, [a different NTSB staff member] (for all intents and purposes) told me to beat the kid to the phone. ... I'm not surprised that the kid overstepped." (Rebecca Bowe)

RISE UP



THURSDAY 25

THE FREE SPEECH MOVEMENT — 50 YEARS LATER

First Unitarian Church, 1187 Franklin St., SF. 7pm, free. Join three veterans of the Free Speech Movement — Lynne Hollander Savio, Mike Smith, and Jack Weinberg — as they discuss their participation in the monumental events that took place in Berkeley 50 years ago, with emphasis on how the movement retains its relevance in the 21st century. The event is sponsored by Progressive Democrats of America San Francisco in connection with the 50th Anniversary Free Speech Celebration in Berkeley, beginning Fri/26.

SATURDAY 27

WOMEN WALK FOR CAMPOS

Dolores Park, Dolores and 19th streets, SF. davidcampossf.com. 10am, free. Join in a walk in support of David Campos for California State Assembly, who is seeking to represent the 17th District in the upcoming election. Start the day with a little exercise and spread the word about Campos's campaign for issues such as women's health, LGBT rights, affordability, and public safety.

47TH BIRTHDAY BEER BUST FOR COMMUNITY HOUSING PARTNERSHIP

SF Eagle, 398 12th St., SF. chp-sf.org/donatenow. 3-6pm, \$12. Enjoy beer, food and music at a fundraiser for the Community Housing Partnership. Featuring performances by Degenfrified, a ukelele percussion band with Jason Smart (aka Frieda Laye) and Glendon Hyde (aka Anna Conda). DJ set by Dirty Knees of Charlie Horse and Hot Rod.

SAN FRANCISCO BLACK LEADERSHIP FORUM ENDORSEMENT MEETING

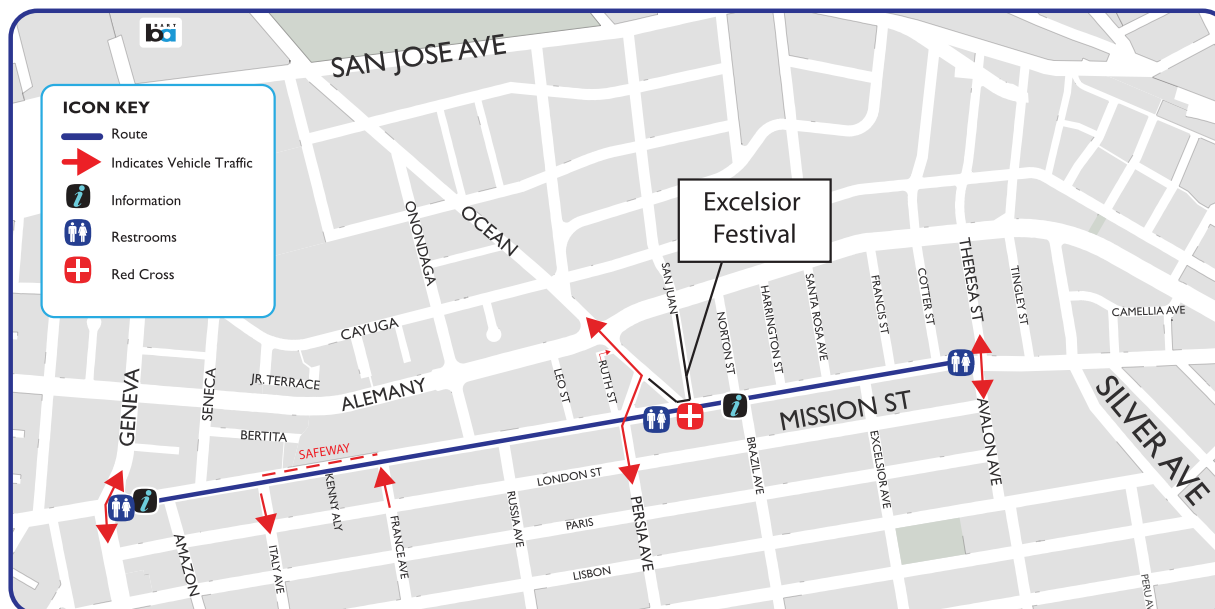
5126 Third St., SF. sfbf2002@yahoo.com. 10am-4pm, free. Join the San Francisco Black Leadership Forum, local candidates, and ballot measure representatives for a full day of interviews and discussion on how the issues will impact the black community in San Francisco and beyond. Eligible members will be asked to stay and vote on BLF Endorsements for the November election. **SFBG**



Sunday Streets in the Excelsior

September 28, 2014 11 a.m. to 4 p.m.

*Programs subject to change



Mission and Cotter - Excelsior Branch Library

- Tricycle Music Festival:
11 a.m. Alphabet Rockers,
12 p.m. Lucky Diaz and the
Family Jam Band,
1 p.m. Alison Faith Levy
- Rock the Bike: Smoothies
- Out Of The Booth Photobooth
- Bookmobile
- Free bike repair by Mike's Bikes
- SFF Soccer Cubs

Mission and Francis - Senior Block!

- Self Help For the Elderly:
Health Insurance Counseling &
Advocacy Program (HICAP)
- Experience Corps Bay Area
- NAMI San Francisco
- On Lok Lifeways
- San Francisco Health Plan
- Free Woman Healing Arts
- Cameron Quillian D.C.
- Catherine Simpson

Mission between Santa Rosa and Norton

- Pissed Off Pete's
- DPW Curb Program
- CCSF
- K12
- San Francisco Fire Department
- Original beats by
@DEEPTHAWTZ and
@CaviarBurrito

Mission at Norton

- Live music by Rin Tin Tiger

Mission and Persia/Ocean

- Fiipino Community Center:
Photo booth, Face Painting, and
information
- Free bike repair by Sports
Basement
- Monroe School
- SF SAFE - Talking police car!
- SF Planning Department
- Sunday Streets Information
Booth and Volunteer Check-in
- Purusha Yoga
- Doggie Diner Heads
- Walk San Francisco
- SF Bicycle Coalition: Freedom
From Training Wheels

Excelsior Festival (San Juan and Ocean Streets)

Mission between Persia and Russia

- Mama Art Cafe: 10 year
celebration
- Reading Partners
- Rebuilding Together San
Francisco
- Edible Earth Designs

Mission between Russia and France

- Excelsior Yoga
- Bluegrass jam at Doctors
Lounge by California Bluegrass
Associatio
- ZaZa Henna and Face Painting
- SF Flex Academy
- Live music by Starover Blue
- Uea and Cyw
- About-Face
- Festival of the Moving Image

Mission and Geneva

- Sunday Streets Information
Booth and Volunteer Check-in
- SF Examiner
- AcroSports
- BBoy Connection
- Free bike repair by Dahon
- Free bike rentals by Parkwide
- City CarShare
- New Wheel
- Revolution Foods
- BAAQMD
- Dept Public Works
- SF Water (PUC)
- Dept of Rec and Park
- SF Bay Guardian
- SFMOMA
- SFMTA
- Shape Up
- Sutter Health CPMC

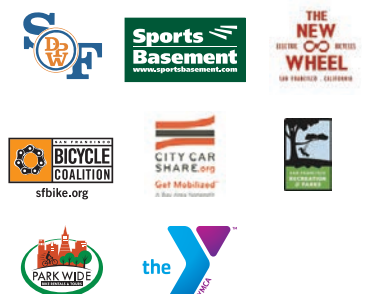
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Pedaling and feasting

Eating my way through coastal California bike tours

BY STEVEN T. JONES
steve@sfbg.com

FEAST: COAST BY BIKE I spent my vacations on my bicycle this summer, pedaling from southern Oregon to San Luis Obispo and looping through the Santa Cruz Mountains on three separate bike tours, covering almost 1,000 miles over three weeks, fully loaded with camping and other gear.

It was as healthy, athletic, and adventurous as it sounds — but it also involved some serious feasting along the way. We were often ravenously hungry when we would stop for meals, eager to splurge on whatever struck our fancy on the menus, or just feel an almost irrational appreciation for simple snacks.

After all, we had earned it. And with hiker-biker campsites costing just \$5 per night, we could spend our vacation money on good food and drink to fill our internal fuel tanks and feed our taste for decadent delights.

There's a certain ethos to eating on a bike tour, as I learned from my friend Jason Henderson (the SF State geography professor who writes the Guardian's Street Fight column) and other veteran bike tourers along the way. Some young cyclists on long trips go for austerity, eating simple meals out of cans or jars to keep their costs down, but we were going for maximum enjoyment.

We cooked about half our meals, mapping out the last place to shop for fresh food before our camping destination for the night. That sometimes meant schlepping heavy groceries — fruits and vegetables, pasta and sauce, rice and beans, beer and wine — up to 10 miles.

We didn't always use perfect judgment, such as on the long

day's ride from Humboldt Redwoods State Park to the Standish-Hickey State Recreation Area, an otherwise remote site along the Redwood Highway that nonetheless had an awesome restaurant and store, The Peg House, right outside the campground entrance.

In the mornings before breaking camp and hitting the road, usually by 8am, we made coffee and top-quality oatmeal mixed with fresh berries (occasionally picked ourselves from the roadside), brown sugar, and walnuts. This was known as the "first breakfast."

Two or three hours into the ride, depending on the route, we would stop at some random restaurant for the second breakfast, and it was always such a treat, anything from surprisingly awesome fried chicken from a little market to the best Hangtown Fry (mmm, oysters and eggs!) I've ever had.

Later, we'd stop for lunch, usually famished by then, a meal that sometimes included a beer or two if we were close to our destination for the night. Occasionally, there would be a second lunch, and on a few rare occasions when there was a restaurant at the campground, a big, fat dinner feast.

That element of randomness on a slow road trip, when hunger or whims pulled us into some funky little roadside restaurant or store along California's epic coastline, was one of the great and unexpected joys of my summer bike tours. And while there were many awesome spots we hit along the way, here's a representative sampling, north-to-south, of a dozen meals that lingered with me. **SFBG**

1. FRIED CHICKEN AT FORT DICK MARKET, FORT DICK
Riding from Harris Beach, Ore., toward Crescent City, that mid-morning hunger pulled us into a little roadside market, and the smell of fried chicken propelled us from there. Fried chicken, mashed potatoes, and coleslaw for a second breakfast? *Por que no?* Well worth it.



3. SUSHI ROOM SERVICE AT HOTEL ARCATA, ARCATA
My riding partners had traveled all the way from Portland, so they needed a laundromat and a night in a bed by the time we reached Arcata. The quaint and historic Hotel Arcata was great spot right on the town square, and better yet, it offered room service from Tomo Japanese Restaurant. Fat specialty sushi rolls were a decadent treat after a long ride while my friends washed their skivvies.



4. BBQ OYSTERS AT THE PEG HOUSE, LEGGETT
Oh, how I wished we had known about this place before we arrived at Standish-Hickey State Park near Leggett. The store was filled with gourmet goodies and a great beer and wine selection, and the adjacent restaurant had a huge outdoor patio, a stage for live music on weekends, and a wonderfully full menu, including some of the most amazing BBQ oysters I've ever had, bathed in some secret sauce that I wanted to drink from a pint glass. So that night, I had two dinners.



5. RIBS AT BONES ROADHOUSE, GUALALA
Entering the lovely coastal town of Gualala, past the large dinosaur-shaped topiary on the edge of town, I was immediately charmed. And starving after arriving in our destination town well ahead of my traveling companions. So I hit Bones Roadhouse, a groovy spot with an ocean view and autographed dollar bills covering the walls and ceiling, and ordered a huge plate of smoked pork ribs and two local IPAs on tap. Ah, life is good.



7. PULLED PORK SANDWICH AT BIG BASIN STORE, BIG BASIN REDWOODS STATE PARK
Big Basin Redwoods State Park is a beautiful, popular spot that doesn't seem to have a restaurant, only a little camp store. Ah, but it has recently added a little restaurant in the back, something visitors would hardly notice. And even though the menu is small, it did have some super yummy pulled pork panini sandwiches that hit the spot after a dusty ride on a dirt trail from Butano.



8. COFFEE AND MOCHA AT SURF CITY COFFEE, MOSS LANDING
Sometime, between our first and second breakfasts, we'd stop for coffee drinks, which I'd drink as I rode from a Contigo cup that fit perfectly in one of my water bottle holders. At this cute and colorful little spot, I got one of the best mochas of the trip and picked up a bag of fresh ground coffee to go with our first breakfasts.



9. WHOLE CRACKED CRAB AT LIBERTY FISH, MONTEREY
It was a big ride from Sunset State Beach all the way to Big Sur, more than 70 miles, with Fisherman's Wharf in Monterey the lunch spot at the halfway point. To mark the spot and fuel up for a big afternoon ride, I devoured a whole cracked Dungeness crab and cup of clam chowder. Then I was good to go.

10. STEAK AT BIG SUR LODGE, BIG SUR STATE PARK
Halfway through our first tour from SF to SLO, we decided to spend two nights under the redwoods at beautiful Pfeiffer Big Sur State Park, which also had a fancy restaurant, Big Sur Lodge, right at the campground. We did some serious feasting both nights, short ribs the first night and a thick, perfectly cooked steak the second. Totally decadent, totally worth it.



11. SMOKED ALBACORE TACOS AT RUDELL'S SMOKEHOUSE, CAYUCOS
This tiny spot by the beach doesn't look like much, offering mostly just smoked meat and fish tacos and sandwiches, but that's all you need. It was so good that we even bought a pound of smoked albacore to go.



12. LAMB BURRITOS AT THE WILD DONKEY CAFE, SAN LUIS OBISPO
Offering the uniquely compelling combination of "Greek and Mexican Cuisine" (as well as a table that allowed us to keep an eye on our loaded bikes, which sometimes influenced our restaurant choices), this was a great little spot with an interesting menu, friendly service, and yummy grilled lamb burritos.

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Blame it on Rio

The city on most everyone's bucket list, for delicious reasons

BY MARCIA GAGLIARDI
culture@sfbg.com

FEAST: BRAZIL Just when SF starts to cool down, it's time to consider wiggling your toes in the fluffy sand of Ipanema, with a caipirinha in hand, no? Now that World Cup fever has subsided, hit up Rio de Janeiro before the Olympics start in August 2016. If you love the beach and/or the gays and a tropical vibe (raises hand), then Ipanema or Leblon is for you. I snagged an apartment just blocks from the beach, and as a solo female traveler, I felt safe the entire time. I have a post on what I learned about the



beach culture of Rio on tablehopper.com (you'll find it in the "Jetsetter" section). It's a bit too long to share here. So, let's talk about where to eat!

You'll need to experience a Brazilian churrascaria, and I dug my lunch at **Porcão Rio** after my visit to the top of nearby Pão de Açúcar (Sugarloaf Mountain). The restaurant is huge, with a pretty view, and I could not believe the spread. Lunch was R\$112 (about \$50), featuring the biggest salad bar you'll ever see in your life. But save some room, because the parade of meats is coming! Waddle out of there and then go pass out on the beach like

the elephant seal you feel like.

Also on the checklist: feijoada, a hearty stew traditionally served on Saturday afternoon — although I've heard other Brazilian cities have different preferred days.) A classic place (58 years old and counting) called **Garden** between Ipanema and Leblon was excellent, with garlicky black beans, beef tongue, pig's ear and tail, linguça, and thin air-dried meat, plus the classic accompaniments of shredded kale, aipim frito (fried yuca), farofa (toasted manioc flour, made from yuca), white rice, and orange supremes. Older crowd, and I dug the classy vibe. Also: heavy wine pours.

I am a huge fan of Brazilian/Portuguese pizza (it comes with hard-boiled egg, black olive, onion, and ham), and I found a good one at **Alessandro E Federico** in Leblon. Be sure to ask for the crazy hot piri piri sauce. It wasn't the most amazing pizza of my life, but sitting on the terrace drinking sparkling rosé with a sexy carioca crowd did a lot.

You have to visit the **Hippie Fair** in Ipanema on Sundays so you can track down the Bahian food stand and try acarajé! An Afro-Brazilian dish from Bahia, by way of Nigeria, it

will blow your mind. It's a black-eyed pea fritter fried in dendê (palm oil), slathered with vatapá (a thick, rich, and spicy sauce made from shrimp, coconut milk, bread, cashews or peanuts), garlic, onion, and more dendê. And then it gets topped with baby fried shrimp. Request a few shakes of the hot sauce. Boom.

You'll definitely want to hang out at a few of the botecos/botequims that feel like Spanish tapas bars — it's where you'll drink chopps (draft beers) and snack on petiscos like bolinhos (croquettes) and savory pasteis (little tarts). There's the old-school **Jobi**, while **Bar Bracarense** had some of my favorite bites (like coxinha de frango with catupiry cheese).

One of my top Rio moments was brunch at the Copacabana Palace. Talk about a grand dame. Seriously, pinch me. Sunday brunch at **Pérgula Restaurant** is quite the spread (for R\$170, about \$75) — if it's not too hot, you have to sit outside near the pool. From caviar and blini to platters of seafood, hot dishes, and deserts, the entire experience is truly glamorous. Be sure to try the sparkling wine from Cave Geisse, made in Brazil.

Check out **Bip Bip** for live music one evening, it's such a groovy scene. Lot of history at this tiny place (since 1968) that spills out onto the street, and you can walk nearby to **Restaurante O Caranguejo**, a fab no-frills seafood joint. There's a counter where you can stand and order a warm shrimp empada and a chopp and make new friends.

Via Sete in Ipanema has a fun scene and outdoor terrace. Get the grilled picanha (such tender and

flavorful steak). Great spot for lunch and people watching.

For a special experience, however, head up to the hills of Santa Teresa and dine at **Aprazível**. Let me paint a picture: a twinkling view, trees surrounding the open terrace, birds chirping, bossa nova playing, a smashing wine list with many Brazilian wines (a rarity in Rio), such nice servers, and freshly grilled hearts of palm, still in the stalk. Yes, this exists.

If there's any way you can swing it, you have to stay at the **Hotel Santa Teresa**, a total dream of a place that used to be a coffee plantation, and is the picture of rustic chic. Think about it, even for a night so you can explore Santa Teresa, a bohemian neighborhood with galleries and cafés. (Although it's not entirely a place you'll want to walk around at night unescorted, jus' sayin'.)

And there are a bunch of must-see sights, of course, like the colonial Centro area (don't miss a visit to the



Confeitaria Colombo, it's gorgeous), the Jardim Botânico, and the Museu do Arte Contemporânea in Niterói. Just hop on over to the jetsetter section on tablehopper.com for more. Boa viagem! **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.



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BY MARKE B.
marke@sfbg.com

FEAST: ITALY There are 22 Caravaggio paintings in southern mainland Italy, and we were determined to feast our eyes on every last one of them this past May. (We got up all the way up to 21: one was on loan to the Dallas Museum of Art.) As important: We would eat and drink a wide path to each painting, leaving no plate unlicked in that famously delicious part of the world. Here are some highlights.

ROME

While you're basically tripping over ancient ruins and gorgeous people everywhere you turn, Rome's chic bistro and cute street food scene will have your head in the culinary clouds. Several experiences really stood out: relaxing in the super old-school family feel of Trattoria di Carmine (squid cas-



serole, insanely layered eggplant parmigiana, gorgeous citrusy anchovies); wandering through the Jewish ghetto devouring as many traditional fried artichokes as we could; scooping up all the gelato at Giolitti; dropping into



the trendy spots of the Pigneto neighborhood (kind of like the Mission, gentrification woes and all); drinking and dancing all night at one of the best clubs I've been to, Frutta e Verdura.

But there are three I keep coming back to. One is the fantastic, kind-of-hidden lunch treasure Coso near the Spanish Steps, with its lovely takes on classics like hefty but somehow delicate *polpette* (meatballs) and *cacio e vaniglia* (a sweet twist on Rome's eternal pasta dish, spaghetti with cheese and ground pepper).

Southern light

..... Eating a path through southern Italy



Another was the almost too-hip, yet still laid-back, scene at Barzilai — how those fashionable scruffy models could eat all that rich, irresistible *sfumato de artichoke* and asparagus flan, we couldn't figure. But the top of it all was a trip out to the suburbs to visit the fabled Betto e Mary, which serves pretty much what the gladiators ate, but in a family atmosphere, its walls lined with socialist memorabilia. Here we had a vast assortment of interestingly prepared sweetbreads (thymus in lemon, fried pancreas), pasta sauce with more unfamiliar animal parts, and calf's brain in a zingy orange tomato sauce. Those gladiators sure loved their organs!

NAPLES

Probably my favorite city in the world right now — brimming with chaotic energy, street art, and strange corners and ancient alleyways, which often overflow with music and partying until 4am. The city was bombed heavily in World War II, and it looks like instead of rebuilding all those Renaissance-era monastic buildings and 17th century armories, they just graffiti'd them with abandon. Pizza, pizza, pizza is what you'll get here — who's complaining? — and a lot of bold, full-bodied wines from the surrounding Campagna region: Taurasi red and Fiano di Avellino



and Greco di Tufo whites. Fried balls of dough and zucchini make excellent street bites. Pasta with beans and pan-fried rabbit break up the pizza routine. But perfectly blistered thin-crust pies will make you weep with joy (especially if you've spent all day exploring the vast ruins of Pompeii). Hopping, affordable, late-night Pizzeria I Decumani is definitely a top choice.

AMALFI COAST

The thin, winding cliff roads of this region are terrifying — but you'll gladly risk death (preferably on a motorbike) for stunning views of pastel-colored towns



sprawling up mountains, imposing 1,000-year-old Saracen towers left over from the coast's Arab occupiers, and fantastic seafood galore. Every town boasts quaint delights, but my husband and I were really taken with tiny



Atrani, with its staircase streets, large clock tower, and main plaza lined with good restaurants. Here we dived into octopus, sardines, squid, every kind of fish imaginable, and bright chartreuse glasses of limoncello liquor alongside the sparkling Mediterranean.

MATERA

The sprawling, ancient cave city of Matera, in the central south, is a home base for cucina povera, peasant cooking that serves as some of the best comfort food in the world. Among the moon-



lit, picturesque stone buildings jutting from their original cave bases, warm dining spots serve *orecchiette* (ear-shaped pasta) or *cavatelli* (rolled up *orecchiette*) cooked with the region's leafy species of broccoli rabe and sprinkled with lard-fried bread-crumbs. Sometimes they drown the whole plate in melted mozzarella. Paired with a local primitivo wine — the Basilicata region has been producing grapes since 1300 BC — it's pure hog heaven. "You will never have *orecchiette* as good as this," said our waiter at incredible neighborhood favorite Trattoria Due Sassi as he dropped off a giant bowl to share. Why? "Because my mother makes it."

TRANI

Trani is a seaside resort town on the east coast with some serious maritime history, and a cathedral — Cattedrale di San Nicola Pellegrino — that dates back to the fourth century. When we were there, it was windy and cold. No beach weekend for us, but we took necessary solace in a magical little wine shop called Enoteca de Toma Mauro. Octogenarian owner Francesco was a perfect guide to the wines of Lucania, Salento, and Puglia (the heel of Italy's boot) in general. He also carried some killer Amaro, the favored digestif of the region — herbal and bittersweet, but with an exceptionally smooth finish, I couldn't get enough of it. **SFBG**



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Go west

Chomping through the varied eats of the Western neighborhoods

BY JOE FITZGERALD RODRIGUEZ
joe@sfbg.com

FEAST: WESTERN NEIGHBORHOODS

Vacations are expensive. But if you're a Bay Area cat hankering for new eats to explore, check out a magical, far-off foggy place many call the Outerlands: San Francisco's oft-ignored Inner and Outer Richmond and Sunset neighborhoods. (And yes, there's even a restaurant called Outerlands at 4001 Judah, serving local, organic food.)

For our staycation food tour, stretch and saunter sleepily down Clement Street. The sun is rising and the fog is low, but **Toy Boat Dessert Café** (401 Clement) is open early. Your creamy cup of coffee is accompanied by a cavalcade of toys, from Pee-wee Herman's Chairy to Buzz Lightyear. The joint is a people-watching feast, as elderly couples canoodle and tiny tykes buck on the café's mechanical horse.

Perhaps you're a bang-flipping Missionite. For the trendy at heart, coast your fixie to the Outer Sunset's **Andytown Coffee Roasters**. (3655 Lawton) The wood panel-meets-Apple Store look appeals to laptop-workers, but delish plum mint scones crumble tastily and the signature Snowy Plover (coffee soda mix) will furiously spin anyone's bike legs 'round.

Duly caffeinated, jitter on to breakfast. The fancy route leads to **Eats** (50 Clement). Chomp the fluffiest waffles in the Richmond, or order any skillet-bound breakfast and chew slowly, savoring every spicy sensation.

Should your stomach growl for bigger portions, the **Irving Street Café** (716 Irving) serves up mighty omelets and keeps the coffee pouring. It's tastier than most greasy-spoon diners, and one's hunger is easily conquered for under ten greenbacks. The old-school atmosphere (and signed Chris Isaak poster) encourages one to hum rock 'n' roll.

As the morning fog burns off and that lunch bell clangs, head to **Uncle Boy's** (245 Balboa). Any '80s-'90s hip-hoppers will bop right at home here, as the chefs flip their heads with a well-met "yo." Check out the cool Niners schwag as your Pool Boy burger juicily bursts under the slather-

ings of chipotle sauce. The garden patties handily convert die-hard meat lovers.

Not feelin' burgers? Drown your tortilla desires in the **Taco Shop at Underdogs** (1824 Irving), where the fish tacos — imported from Nick's on Polk — perfectly complement all the beer you're about to chug.

Snacky lunch alternatives await at **Wing Lee Bakery** (503 Clement) and **Good Luck Dim Sum** (736 Clement), which offer perfect contrasting su bao options. Wing



Lee's savory pork bun sports some BBQ tang, whereas Good Luck's buns are fluffy and sweet.

As evening hits, Karl the Fog slowly caresses the 'hood again. Hop the 31 Balboa to 19th Avenue, where the unassuming **Han Il Kwan** (1802 Balboa) awaits. Mind your drool as the waitress slices succulent beef from its bone for your stew. Hankering for Russian fare? Head to **Cinderella Bakery & Café**, though the delicious stuffed Chicken Cutlet a la Kiev isn't the star (the side of freshly baked rye bread steals the show).

The chill late night begs for warm dessert. Follow the intoxicating sweet scent to **Genki Ramen** (3944 Clement) for crepes, or nurse an after dinner drink at **Tee Off Bar** (3129 Clement) and play Rock 'Em Sock 'Em Robots. With a wee bit o'luck, perhaps you'll find an Irish band furiously fiddling at **Plough & Stars** (116 Clement), where Kilkenny cream ale offers a lighter alternative to heavy stouts.

This tour is only a sampling, and many local favorites await (we didn't even get to any sushi!). But for non-Richmond or Sunset dwellers, sailing into the misty sea-soaked western neighborhoods can be like landing in an entirely different city where hundreds of new tasty eateries await. Just remember to wear your hoodie. **SFBG**

Making a splash

A natural wines education in the Paris dining scene

BY BROOKE GINNARD
culture@sfbg.com

FEAST: PARIS Our first night in Paris was the stuff of foodie dreams: digging into steak tartare and downing natural wines with Autour d'un Verre restaurant co-owners and chefs Vikki Perry and Kevin Blackwell — at another well-known restaurant, Les Fines Gueules, where the conversation flowed freely, and the couple's young daughter and pet dog under the table rounded out the comfortable, friendly atmosphere.

Though this was the first time I had met Perry, Blackwell, Perry's mum, and everyone else working at and/or dining in the restaurant, the meal resembled a close family gathering.

My husband and I traveled to Paris because I had been reading *A Moveable Feast*, Ernest Hemingway's memoir of the city in the 1920s. We were in the middle of a two-week European vacation with extended family, and a spontaneous two-and-a-half days of love and adventure in the City of Light was enticing. Knowing there was no way we could adequately see all of the sights in two days and manage to enjoy ourselves, we decided to forgo the tours and the queues altogether.

Like Hemingway, we nestled our memories in Parisian cafés. And Blackwell and Perry, whose brother happens to be married to my husband's sister, were the perfect guides.

The couple's philosophy at Autour d'un Verre — simple cooking that highlights the quality of locally sourced organic ingredients — paired well with our own philosophy on good eating. A surprise to us, though: this minimalist ideology extended to Paris's natural wine movement as well.

Perry and Blackwell swear by natural wines, which are made without added chemicals, and hark back to ancient days, when wine was made merely of fermented crushed grapes, no yeast, enzymes, or extraneous tannins added. These kinds of wine are becoming ubiquitous in California, but in France — where experimentation can often be limited by cultural and economic concerns — they've really started to take off in the past few years.

"Once you get into natural wines you won't want anything else," Perry said. "They are crisper with a stronger sense of fruit; there's a freshness to natural wines. The character of the grapes and the nature and essence of the terroir are able to come through due to the lack of chemicals used, that can often hide these natural qualities in industrial wines."

Some experts argue that natural wines are healthier because your liver is spared from processing chemicals and sulfites (which can exacerbate certain allergies and health conditions). Others argue that natural wines are no healthier than industrial wines — and that natural wine-lovers forgive a lot of flaws in flavor and execution, thus drinking inferior wines.

Perry and Blackwell regularly attend natural wine tastings at Parisian restau-

rants (sometimes their own) and throughout France, where they discover new winemakers or choose which wines to carry from their existing French suppliers.

"We've developed strong friendships with almost all the winemakers we work with," Perry said.

And people are paying attention. According to Perry, French food critics now almost exclusively drink natural wines, leading more and more Parisian restaurants to stock at least a few bottles in hopes of getting good reviews.

"Natural wine is a little bit everywhere," Perry said. "Whereas before, natural wines in a restaurant were a sure sign that the food you would get would be of high quality, locally sourced and generally cared about, this is no longer the case."

Perry and Blackwell directed us to the Michelin-star L'Agapé, where dining room manager Shawn Joyeux helped us pick out a wonderful French wine — which just happened to be natural — to accompany our fresh, delicious, prix-fixe seven-course meal.

The wine — a white blend, though colored an unusual dark amber — was unlike any we had ever tasted. When we struggled to come up with a description, and asked if it contained a hint of apple, Joyeux confirmed.

"But it's like an apple that has ripened on the branch, fallen to the ground, laid there for a few days, and someone picked it up and mashed it between their hands," Joyeux said.

We were impressed: His colorful description perfectly captured the taste. "The flavor is magnificent," he said. (Joyeux spoke the truth — although many friends I've repeated his description to have recoiled.)

Perry confirmed that there can be a lack of understanding toward unique natural wines. "Customers who are used to industrial wines sometimes have difficulties adjusting their tastes to natural wines that are very different," she said. "They will sometimes mistake the differences as faults."

On our last night in Paris, we found L'Etiquette — a wine shop on Ile Saint Louis specializing in organic wines from small French producers. After a quick interrogation regarding our preferences (a crisp white) and exactly when we would be imbibing (post haste), the proprietor was more than happy to help us pick out a natural wine, uncork it, and make us promise to let it breathe for no longer than 10 minutes.

Bottle in hand, we traveled to the Champ de Mars where we joined groups of families, friends, and couples of all ages on picnic blankets in front of the Eiffel Tower. At exactly 10pm, the iconic landmark began to sparkle.

Maybe it was the light show (which repeats hourly between 8pm and 1am), or the happy picnicking families, or, as Perry described, maybe it was "that happy, 'life's not so bad' feeling you get from natural wines."

Whatever the reason, we fell in love with Paris, wine and all. **SFBG**





Hands off

BY STUART SCHUFFMAN,
AKA BROKE-ASS STUART
culture@sfbg.com

THE WEEKNIGHTER I have no idea why we were out in the Inner Sunset that night. I'm pretty sure we all lived in the Mission, but I could be wrong, it was at least 10 years ago. I just know there were like seven of us and just as we were about to leave the bar, another group of five of our friends, including Bhi Bhiman, randomly walked in. These kinds of things don't really happen any more once you're in your thirties in San Francisco. The tight-knit group of people whom you spent all your time with in your twenties are now scattered across the world and wrapped up in things like babies, and mortgages, and careers, and have better things to do than drag themselves through the city's dive bars in the 1am darkness.

"Out of all the gin joints in all the world," Bhi said, and I thought he was clever because, even though I hadn't seen *Casablanca* yet, I knew it was something that people said and this was the perfect situation for it. We said our hellos and all shared a shot and when Tia, my girlfriend at the time, said she had to pee, I told her we'd meet her outside.

Five or six of us stood outside bullshitting as two really trashed guys walked swerving down the sidewalk. Just as they turned to head into the bar, Tia was walking out. One of them said something, threw his arms around her, and began pushing her towards the wall. She yelped, "STU!" and those of us outside turned around immediately. When I threw him off her, the creep hit the door with a bang just as the rest of our large group was walking out. The other guy got in my face just as all 11 of my friends from both inside and outside the

bar, surrounded the two of them. "The smartest thing you and Rapey Hands over here can do is leave right now," I said, and they quickly scuttled the fuck away. I was glad for that, I didn't want a 12-on-two beat down on my conscience.

This obviously bears no reflection on *Yancy's* (724 Irving, SF. 415-665-6551), the story just popped into my head. In fact, I fucking love *Yancy's*. It's got cheap drinks and smart-mouthed bartenders.

It's also decorated with weird memorabilia, stained glass, and hanging potted plants. It's got a great darts setup, and it's big enough to accommodate any sized party. Hell, I've even brought my 40+ person pub crawl here a number of times. *Yancy's* is always a great time.

But for some reason my mind keeps coming back to that story. Maybe it's because I'm tired of all the shit that the women I love have to deal with. Maybe it's because I wish there always happens to be a group of 12 guys around to intimidate anyone who tries to sexually assault someone. Maybe it's just because certain things will always trigger certain memories and *Yancy's* just happens to trigger this one in me.

All I know is that the world is a fucked up place and that we have to look out for each other. If you see someone who looks like they might be in trouble, stop and ask if they are OK. If they aren't, call the cops. If your friends are actually catcalling women, tell them that they are fucking creeps. When things go wrong, don't put the blame on the women involved. And most importantly: Guys, stop being Rapey Hands. **SFBG**

Stuart Schuffman, aka Broke-Ass Stuart, is a travel writer, poet, and TV host. You can find his online shenanigans at www.brokeassstuart.com.

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WEDNESDAY/24

JEAN-PIERRE GORIN

The title of the Pacific Film Archive's terrific Jean-Luc Godard retrospective is "Expect Everything From Cinema," but in the aftermath of May 1968, Godard's radical deconstructions of film form suggested a less sanguine outlook. His comrade in the collectivist Dziga Vertov Group, Jean-Pierre Gorin, visits



the PFA tonight to lecture on this frequently underestimated period. Always a lively presence, Gorin will stick around for another night to introduce a screening of *Ici et ailleurs* (1976), an hourlong reckoning of 1970 footage shot in Palestinian refugee camps, charged by subsequent events (specifically the 1972 Munich Olympics). "The film's complex, layered text and imagery, its anguish and skepticism all confute its agit-prop approach," writes James Quandt, "and the result is as touching and beautiful as it is incensing." (Max Goldberg)

Gorin speaks Wed/24 and Thu/25 at 7pm; each event \$9.50

Pacific Film Archive Theater
2575 Bancroft, Berk.
(510) 642-1412

www.bampfa.berkeley.edu

50TH BIG BOOK SALE

Claiming to be the "biggest book sale west of the Mississippi," the



50th annual Big Book Sale at Fort Mason is a collector's dream, with over 500,000 books, DVDs, CDs,

OAKLAND UNDERGROUND FILM FESTIVAL SEE THURSDAY/25



vinyl, tapes — you name it — all to be scavenged for under \$3. (At a super big sale on Sunday, prices plummet to \$1.) If that isn't exciting enough, Friends of the SF Public Library have hidden prizes among the towering stacks of words, so follow the clues and you could win tickets to the SF Symphony, DeYoung, the Roxie, and more! All proceeds benefit the SF Public Library's education programs. (Haley Brucato)

Through Sun/28, 10am-6pm; free
Fort Mason Center
2 Marina, SF
(415) 441-3400
www.friendssfpl.org

THURSDAY/25

SLAUGHTERHOUSE-FIVE

Become "unstuck in time" with Billy Pilgrim as he recounts his life, spent largely as an American prisoner of war and witness to the firebombing of Dresden, in this satirized theatrical adaptation of Kurt Vonnegut's antiwar 1969 classic, *Slaughterhouse-Five*. Produced by Custom Made Theatre Co. — known for its socially conscious and intimate productions — this is sure to be an emotionally-moving and humorous 100-minute performance (without intermission), mirroring

Vonnegut's own nonlinear narrative style. (Brucato)



Through Sat/27 at 8pm; also Sun/28 at 7pm, \$35-\$40
Gough Street Playhouse
1620 Gough, SF
(501) 207-5774
www.custommade.org

OAKLAND UNDERGROUND FILM FESTIVAL

The Oakland Underground Film Festival is back for its sixth year, and the programming is, as the East Bay kids say, hella great. Opening night films are Aussie writer-director Hugh Sullivan's sci-fi rom-com *The Infinite Man* (a hit at South by Southwest and Fantasia), and Brazil-set martial arts saga *Falcon Rising* — featuring the high-flying Michael

Jai White, star of 2009 OAKUFF hit *Black Dynamite*. There's also *¿Qué Caramba Es La Vida?*, a doc about female Mariachi musicians; a late-night screening of 1988 cult classic *Heathers* (how very!); multiple shorts programs (including "Sick and Twisted Horror Shorts"); Nick Cave docudrama *20,000 Days on Earth*, and more. (Cheryl Eddy)

Through Sun/28, \$10
Grand Lake Theatre
3200 Grand, Oakl
Humanist Hall
390 27th St, Oakl
www.oakuff.org

FRIDAY/26

DECKER.

San Franciscans may think they have the market cornered on psychedelia, but things sound a little different in the desert — dusty, moody, lonely, and *super* atmospheric. All of these are apt words for Decker, a Sedona-based "desert folk" act led by singer-songwriter Brandon Decker that won hearts with its soulful live act at SXSW, among other stages. This show, which serves as a record release party for the



1pm-11pm; \$15
Waterfront
Boardwalk Oasis
1700 Indiana, SF
www.superherosf.com

band's fifth album, *Patsy*, will be a double-helping of soul: Oakland favorites Whiskerman, with Graham



Patzner's whiskey-coated vocals at the helm, will help open the evening. (Emma Silvers)

With Whiskerman and Brother Graham
9pm, \$12
Bottom of the Hill
1233 17th St, SF
(415) 626-4455
www.bottomofthehill.com

SATURDAY/27

FIFTH ANNUAL SUPERHERO STREET FAIR

Villain or hero? You decide. For the fifth year, thousands of event-goers will be disguised in their favorite capes, masks, and tights, grabbing a sword or perhaps a whip, to fulfill their ultimate superhero fantasies. Thanks to the co-creators of How Weird Street Fair, Sea of Dreams NYE, and Decompression Street Fair, this heroic outdoor fetish-fest will bump the costume-ridden streets with seven electronic music stages, light installations, comic exhibits, climbing walls, cartoon art, and a Jack Kirby museum.

But the founders challenge each to first ponder one thing: "What creativity and superpowers do you bring to the everyday world?" (Brucato)

CONTINUES ON PAGE 23 >>

SATURDAY/27
CONT>>

YATRA: MASTERS OF KATHAK AND FLAMENCO

In his collaboration with Jason Samuel Smith, Kathak virtuoso Chitresh Das explored common and different qualities in their improvisatory approach to percussive dance — one donned tap shoes, the other ankle bells. So, now Das has taken the idea closer to home. Flamenco, as historians have speculated for a long time, may have had its origins in northern India — Kathak's own territory — from where Gypsies brought it through the Middle East and North Africa to Spain. In Yatra: Journey from India to Spain, Flamenco dancer Antonio Hidalgo Paz and Das bring their own musicians, who hopefully will have a collaborative moment of their own. What do we know for sure that they have in common? Fierce feet, verticality, an almost reverential use of the music, expressive use of arms and hands, and an immaculate sense of timing. (Rita Felciano)

Sept. 27 8pm. Sept. 28, 2pm, \$28-\$58
Palace of Fine Arts
3301 Lyon St, SF
(415) 333-9000
www.kathak.org

IRANIAN FILM FESTIVAL

Iran's rich cinematic tradition has persevered despite the country's political upheaval and unrest — and a new generation of filmmakers continues to emerge and share their stories. The Iranian Film Festival spotlights indie films made by or about Iranians, no matter where they live. Its two-day run packs in 12 programs, most of which



include a feature and multiple shorts. True tales include Oliver Stone's *Untold History of the United States*, about the CIA's role

in the 1953 coup in Iran; and Abbas Kiarostami: *A Report*, a doc about the pioneering filmmaker. There are also several empowering films about women, including *Sepideh — Reaching for the Stars*, about an Iranian woman who dreams of a near-impossible career as an astronaut, and *Iranian Ninja*, about, yes, Iran's first female ninja. (Eddy)
Through Sun/27, \$11-12 (passes, \$60-120)
San Francisco Art Institute
800 Chestnut, SF
www.iranianfilmfestival.org

YATRA: MASTERS OF KATHAK AND FLAMENCO SEE SATURDAY/27



SUNDAY/28

HUSHFEST

How do you get away with throwing a bonkers dance party on public Ocean Beach in broad daylight? Pipe the music directly into the crowd's headphones, that's how. The Silent Frisco crew has found the ultimate underground vibe, above ground. Here's how it works — gather at the party spot (imbibe your libations beforehand,



please, no drugs or alcohol on the beach), pay \$20 for special wireless headphones, and dance in the sand with a huge gaggle of other wildly, silently gesticulating aficionados. DJs at this annual event include genius duo Psychmagik, who rejigger deepest funk-rock memories of the 1970s, Rob Garza of Thievery Corporation, and Fort Knox Five. Yes, you can still yell "woo!" (Marke B.)

11am, \$20
Ocean Beach, SF
www.silentfrisco.com

MONDAY/29

JOHN DARNIELLE

Mountain Goats devotees know him as the prolific pen and idiosyncratic voice behind the band's complex story-songs — some



14 studio albums of 'em, over the course of 18 years. But with Darnielle's richly imagined and darkly memorable debut novel, *Wolf in White Van*, the lyricist proves his writing chops go well beyond the CD insert, weaving a mysterious tale through the eyes of a narrator we won't soon forget: All readers know at the novel's outset is that our loner protagonist runs a complex, interactive adventure game from his house, and that he was seriously disfigured at some point in his youth. In uncovering his full story, we find ourselves sympathizing with people we might never expect. At the only Bay Area stop of his book tour, Darnielle will read from the novel and discuss it with author

Robin Sloan. (Silvers)
7pm, free
Green Apple Books on the Park
1231 Ninth Ave, SF
www.greenapplebooks.com

TUESDAY/30

ROYAL BLOOD

Up-and-coming UK duo Royal Blood may have formed just last year, but the band is already making quite a name for itself on the basis of awesomely blues-fueled, snarling garage rock, which is showcased on the new, self-titled album that came out last month on Warner Bros. Records. That release debuted at No. 1 on the British charts, and the band is up for a prestigious Mercury Prize. Tonight is your chance to catch the explosive band in an intimate setting — the newly remodeled Masonic — before the pair likely moves on to much bigger venues. Royal Blood opens for The Pixies. (Sean McCourt)
7:30pm, \$50-\$75
The Masonic
1111 California, SF
www.sfmasonic.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 835 Market Street, Suite 550, SF, CA 94103; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



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Ruinous beauty

With a hook-filled, hard-charging new record, Bob Mould explores loss, acceptance, and looks, as always, to the future

BY EMMA SILVERS
esilvers@sfbg.com

LEFT OF THE DIAL Bob Mould seems like a good multitasker. The legendary singer-guitarist is just signing out of a Reddit "Ask Me Anything" session as he answers the phone in New York for our interview Sept. 9; he'll play at the Bowery Ballroom the following night.

"Sorry, we went a little over because there were technical difficulties at the beginning," he says, when I explain that I've been watching for the last hour in real time as his superfans — as well as guitar nerds of all stripes, from all over the world — ask him questions.

These queries range in topic from pleas for Husker Du to get back together ("Some things can't be replicated, and those eight years are best left untarnished") to interest in his diet and exercise regimens (little to no starches, lots of running staircases when he's home in SF), wrestling opinions (Mould at one point wrote music for the professional wrestling industry) to "what positions were your guitar pedal knobs at when I saw you play this one particular show?" (generally, 3pm for both).

If the fans seem all over the place, it's for good reason: Mould's career is as varied as the people who count him among their heroes. He fronted the explosively influential Minneapolis punk band Husker Du in the early '80s; he ushered in a higher standard for hard-hitting alt-rock in the early '90s. His solo career has taken him into melancholy singer-songwriter territory, then back to all-consuming wall-of-deafening-sound guitar rock, with forays into the aforementioned wrestling business. In 2011, after decades of being known for his intense love of privacy, he penned an acclaimed memoir about his life thus far, including his tortured early years spent closeted, at times using meth and cocaine to cope.

After that 180, it should come as no surprise to anyone that Mould's most recent work, *Beauty and Ruin* (which came out June 3 on Merge), grapples with highly personal territory. In the first half of 2012, Mould



was riding high off the book's success. He'd just been honored by dozens of younger rock titans who consider him a god — Dave Grohl, Spoon, Ryan Adams — at a tribute performance in LA. He had a new record out, the critically acclaimed, harder-than-he'd-rocked-in-a-while *Silver Age*, and was celebrating the 20th anniversary of Sugar's much-loved *Copper Blue*. And then, in October, Mould's father died.

"It was not unexpected, but it was still tough nonetheless," says Mould, who has written candidly about his complicated relationship with his father — an alcoholic who was physically abusive at times, but also introduced him to rock 'n' roll, and acted as one of Husker Du's biggest supporters in the band's early years. "[Losing a parent] is something most of us go through, but I don't think I'd realize how a loss of the size really shifts your perspective...it was an emotional time. And that became the marker for the next 12 months of touring, dealing with my relationship with my family and my work."

The record takes on four key themes or acts, says Mould: "There's the loss, and the reflection, and then acceptance. And then there's moving on to the future, which is how the album closes out. It's a work about a really confusing experience."

Backed by Jason Narducy on bass and the tireless Jon Wurster on drums (Mould shares Wurster's time

with Superchunk and the Mountain Goats), Mould channels that confusion into a something like a condensed, theatrical rock 'n' roll epic.

Among other things, *Beauty and Ruin* demands to be heard as an album: As a listener, even if you were to shut off the part of your brain that comprehends lyrics, it's the cathartic, hook-driven guitar thrum throughout these missives — which builds to unrelentingly passionate levels on "The War," marking the end of side 1 on the record, if it were an LP, before sliding into the naked clarity of "Forgiveness" — that engages your full body, that makes you question whether or not aging affects Bob Mould the way it affects regular humans, because the man honestly sounds like he could sing and play electric guitar and run a marathon at the same time.

Not so, Mould says. On days off when he's on tour, he tries to talk as little as possible to protect his voice. "I sing really hard, probably too hard for my own good, and naturally it gets a little tougher to recover from that each night."

When he's not on tour, of course, he's home in San Francisco — he's lived in the Castro for the past five years. And yes, as a guy who made \$12 playing Mabuhay Gardens in 1981 with Husker Du, he has a few opinions on how the scene here is changing.

"I'm not certain how anybody can live in San Francisco, with the cost of living and the rents. It's just such a massive change," he says. "Cities change. And we can fight City Hall, fight the developers...but cities evolve. And people who make art for their living are leaving for other places, which is tough because San Francisco has such an amazing history with music and how it's affected world cultures. I've honestly just learned to deal with it."

"Because you never know what's going to happen. Things change. Maybe it'll change back." **SFBG**

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The Fillmore
1805 Geary, SF
www.thefillmore.com

Good things, small packages

..... 33 1/3, the ultimate record collector's novella series, turns 10

BY TAYLOR KAPLAN
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MUSIC In 2004, shortly following the Napster-fueled revolution of file-sharing, the preeminence of the album as popular music's default narrative device was endangered. And forget vinyl; the medium had been left for dead a generation earlier. That year, though, David Barker had an idea.

In his capacity as an editor at Continuum, a modestly sized academic publisher in London, Barker launched 33 1/3: a proposed series of portable, novella-sized volumes, named for the speed of a record album, with the purpose of giving writers of all stripes an outlet with which to ruminate on an LP of personal significance, allowing plenty of room for experimentation and creative freedom.

Fast-forward to 2014, and Bloomsbury — the imprint that bought Continuum in 2011 — is celebrating 33 1/3's 10th anniversary. Coinciding with the publication of its 100th volume, Susan Fast's take on *Dangerous* by Michael Jackson, a big party at Brooklyn's Powerhouse Arena on Oct. 2 will feature discussions with past writers, all to commemorate the series' now-sweeping archive of critical analyses, making-of's, memoirs, and even fiction.

In a musical landscape that has learned to embrace vinyl all over again (sales have more than quadrupled in the last decade), the series has single-handedly built a market for long-form music journalism that hadn't existed before its arrival.

The impetus for 33 1/3's creation came shortly after Barker, who "grew up in the 1980s on a hardcore diet of the *NME* and *Melody Maker*," moved to NYC from London, and found himself deeply underwhelmed by the music sections at even the most world-class independent bookstores.

"There seemed to be such a lack of anything approaching interesting analysis," Barker told the *Bay Guardian*. "Lots of decent biographies, lots of mediocre ones, and not much else. So the series was really an attempt to create a space where writers and readers who love music could meet to express and share opinions and try out different ways of writing about music."



Reaching far beyond the dry, biographical style of most music-oriented bookstore fare, and mass-market publishers' tendencies towards major artists like U2 and Jimi Hendrix, Barker set out to address canonized albums (The Beach Boys' *Pet Sounds*; James Brown's *Live at the Apollo*) and niche classics (Van Dyke Parks' *Song Cycle*, Throbbing Gristle's *20 Jazz Funk Greats*) alike, written with a rabid fervor that the record-collector contingency could get behind.

It's worth noting that although Continuum and now Bloomsbury have thrived on a scholarly reputation, the selection for new volumes in the 33 1/3 series — an annual, monthlong open call for proposals — is quite egalitarian in its approach.

"It's just amazing to read proposals from such a massive range of people," Barker said. "High school students in the US, scholars in Australia, musicians in Scotland, journalists in Canada, and so on."

Encompassing critics, superfans, and musicians such as The Decemberists' Colin Meloy (who dissected the Replacements' *Let It Be*) and John Darnielle of the Mountain Goats (who took on Black Sabbath's *Master of Reality*), 33 1/3's base of writers has come to resemble a group of music-lovers more than a pack of scholars. In addition to producing some first-rate accounts of crucial albums and their respective recording processes, this approach has resulted in some volumes that've ventured off the deep-end of "criticism" into something else entirely.

Kevin Dettmar used Gang of Four's *Entertainment!* as a springboard from which to explore Marxist theory, while Darnielle took his favorite Black Sabbath album into fictional territory, with the account of a 15-year-old boy trapped in a mental institution. LD Beghtol

responded to the Magnetic Fields' *69 Love Songs* with an encyclopedic, alphabetical rundown of paragraph-long snippets, while Douglas Wolk framed James Brown's *Live at the Apollo* with Cold War politics, flipping between that legendary night in Harlem, and the peak of the Cuban Missile Crisis.

"It was always intended to be experimental," Barker said, "and for the pool of writers to include journalists, novelists, musicians, broadcasters, and anyone else who had a story to tell about a record they loved."

However, according to Ally Jane Grossan, who assumed the duty of series editor after Barker moved back across the pond, the 33 1/3 series is set to take on its first non-album entry, opening the door for a whole new set of possibilities.

"Andrew Schartmann proposed a volume on the 'Super Mario Bros.' soundtrack (yes, the video game) during the last open call," Grossan said, "and my first thought was 'That's not exactly an album.' I quickly banished that thought and replaced it with, 'Actually, this book is going to be amazing. Here's a musicologist and passionate composer writing about one of the most important and revolutionary pieces of music in the 20th century.' If that's not a 33 1/3, I don't know what is!"

Thanks to the relative success of independent booksellers (with large chains disappearing), and the new resurgence of vinyl heightening the cult appeal of small record stores, the 33 1/3 series has found a proprietary niche in between the musical and literary worlds over the past 10 years, delivering a level of in-depth analysis and reflection that Internet-based writing has mostly failed to reach.

Just as Barker and now Grossan have approached the series as a love letter to the ritual of record collecting, and to the narrative cohesion of the album format, a certain breed of music-lover has come to fetishize the 33 1/3 brand in a similar way — stacking the sleekly packaged volumes on his or her bookshelf with the same care and sentimentality that defines a lovingly curated record collection. In a culture of music driven by the immediate, if ultimately insubstantial, delivery system of the Internet, 33 1/3's arrival at the 10-year mark is a testament to the collector in us all. **SFBG**

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MUSIC NIGHTLIFE

SASH QUEEN: DULCE DE LECHE STEPS DOWN AS MISS TIARA SENSATION, FRI/26.



PHOTO BY SHOT IN THE CITY

BY MARKE B.
marke@sfbg.com

SUPER EGO Just a wee bit battered and still fried from Folsom Street Fair, but there's no rest for the deliciously wicked. This coming weekend is wall-to-wall party time.

HYPERDUB ANNIVERSARY
Beloved UK bass label celebrates 10 years of intelligent rumblings with the fantastic Kode9, DJ Spinn and Taso, and Scratcha DVA.
Wed/24, 9:30pm, \$12.50 advance.
Mighty, 119 Utah, SF. www.mighty119.com

MARCEL DETTMAN
Marcel Dettman has great hair — and a great, spacey sound that knits together various strands of Berlin techno. He's at a special As You Like It party with Matrixxman, Moss moss, and Patrick Gill.
Thu/25, 9pm-3am, \$10-\$15. Public Works, 161 Erie, SF. www.publicsf.com

DANIEL WANG
Berlin deep disco player (and total cutie) Wang brings some sonic spirit to the Castro's Lookout bar, which boasts a fancy new sound system.
Fri/26, 5pm-2am, \$10 advance. Lookout, 3600 16th St, SF. www.lookoutsf.com

TEN WALLS
Marijus Adomaitis, the man behind pleasant techno anthem "Walking With Elephants" brings his audiovisual spectacular to North America for the first time. With Recondite and John Charnis.
Fri/26, 9pm-3:30am, \$12-\$20. Public Works, 161 Erie, SF. www.publicsf.com

ART BEATS
Local art, performance, and great music come together for a three-day spectacle at the enormous Pier 70. Icee Hot after-party with Avalon Emerson on Friday, Baths afterparty on Saturday.
Fri/26-Sun/28, see www.facebook.com/bayartbeats for all the info.

TIARA SENSATION PAGEANT
Every year a dazzle of drag queens rush the runway at de Young Museum, attempting to snatch the Tiara Sensation tiara. High kicks, backflips, spandex for days — you kind of have to see it. (I'll be judging, of course.)
Fri/26, 5:30pm, free. de young Museum, Golden Gate Park, SF. www.tinyurl.com/tiarasensation2014

BASIC SOUL UNIT
Killer Torontonian technician knows how to break a room down live, with acid beats and driving grooves. He's at one more As You Like It party with Tin Man, Jason Kendig, and Bells & Whistles.
Fri/26, 9pm-4am, \$10-\$15. Monarch, 101 Sixth St, SF. www.ayli-sf.com

HERCULES AND LOVE AFFAIR
The latest iteration of the live '90s house revivalist band is very cute, and you'll be dancing in no time. With one of my favorite DJs, Tensnake, breaking down and reconstructing soul-funk hooks.
Fri/26, 9pm, \$15-\$30. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

OSUNLADE
You know that moody tech-pop stuff the kids are calling "deep house"? Come hear this Yoruban genius to find out what real deep house is. At the Mighty Deep party with Marques Wyatt.
Fri/26, 10pm-late, \$10-\$20. Mighty, 119 Utah, SF. www.mighty119.com

CANDY RAIN
"Candy Rain's low budget Hype Williams music video aesthetic clashing awkwardly with the 120 Minutes party's tasteful Tumblr porn gif aesthetic not only promises to be the 3rd most awesome party you attend this month but also the 1st coolest." OK then.
Sat/27, 10pm, \$5 advance. Elbo Room, 647 Valencia, SF. www.elbo.com **SFBG**



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WEDNESDAY 24

DANCE

Beaux: 2344 Market, San Francisco. “BroMance: A Night Out for the Fellas,” 9pm, free.
The Cafe: 2369 Market, San Francisco. “Sticky Wednesdays,” w/ DJ Mark Andrus, 8pm, free.
Cat Club: 1190 Folsom, San Francisco. “Bondage-A-Go-Go,” w/ DJ Damon, Tomas Diablo, guests, 9:30pm, \$7-\$10.
Club X: 715 Harrison, San Francisco. “Electro Pop Rocks,” 18+ dance party, 9pm, \$10-\$20.
DNA Lounge: 375 11th St., San Francisco. “Go Deep!,” 18+ dance party, 9pm, \$10-\$15.
Edinburgh Castle: 950 Geary, San Francisco. “1964,” w/ DJ Matt B & guests, Second and Fourth Wednesday of every month, 10pm, \$2.
Elbo Room: 647 Valencia, San Francisco. “Bodyshock,” w/ DJ Crackwhore & guests, Fourth Wednesday of every month, 9pm
F8: 1192 Folsom, San Francisco. “Housepitality,” 9pm, \$5-\$10.
Lookout: 3600 16th St., San Francisco. “What?,” 7pm, free.
Madrone Art Bar: 500 Divisadero, San Francisco. “Rock the Spot,” 9pm, free.
MatrixFillmore: 3138 Fillmore, San Francisco. “Reload,” w/ DJ Big Bad Bruce, 10pm, free.
Q Bar: 456 Castro, San Francisco. “Booty Call,” w/ Juanita More, 9pm, \$3.

HIP-HOP

Skylark Bar: 3089 16th St., San Francisco. “Mixtape Wednesday,” w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9pm, \$5.

ACOUSTIC

Cafe Divine: 1600 Stockton, San Francisco. Craig Ventresco & Meredith Axelrod, 7pm, free.
Fiddler’s Green: 1333 Columbus, San Francisco. Terry Savastano, Every other Wednesday, 9:30pm, free/donation.
Plough & Stars: 116 Clement, San Francisco. The Toast Inspectors, Last Wednesday of every month, 9pm

JAZZ

Amnesia: 853 Valencia, San Francisco. Gaucho, Eric Garland’s Jazz Session, The Amnesiacs, 7pm, free.
Balancoire: 2565 Mission, San Francisco. “Cat’s Corner,” 9pm, \$10.
Burritt Room: 417 Stockton St., San Francisco. Terry Disley’s Rocking Jazz Trio, 6pm, free.
Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Charles Unger Experience, 7:30pm, free.
Le Colonial: 20 Cosmo, San Francisco. The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7pm, free.
Level III: 500 Post, San Francisco. Sony Holland, Wednesdays-Fridays, 5-8pm, free.
Revolution Cafe: 3248 22nd St., San Francisco.

29th Street Swingtet, Fourth Wednesday of every month, 9pm
Savanna Jazz Club: 2937 Mission, San Francisco. Savanna Jazz Jam with Eric Tillman, 7pm, \$5.
Top of the Mark: One Nob Hill, 999 California, San Francisco. Ricardo Scales, Wednesdays, 6:30-11:30pm, \$5.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco. “Baobab!,” timba dance party with DJ WaltDigz, 10pm, \$5.
Cafe Cocomo: 650 Indiana, San Francisco. “Bachatalicious,” w/ DJs Good Sho & Rodney, 7pm, \$5-\$10.
Make-Out Room: 3225 22nd St., San Francisco. “International Freak Out A Go Go,” w/ resident DJs Ben Bracken, Bobby Ganush, Mark Gergis, and Special Lord B, Last Wednesday of every month, 10pm, free.

SOUL

Monarch: 101 Sixth St., San Francisco. “Color Me Badd,” coloring books and R&B jams with Matt Haze, DJ Alarm, Broke-Ass Stuart, guests, Wednesdays, 5:30-9:30pm, free.

THURSDAY 25

DANCE

Abbey Tavern: 4100 Geary, San Francisco. DJ Schrobi-Girl, 10pm, free.
Aunt Charlie’s Lounge: 133 Turk, San Francisco. “Tubesteak Connection,” w/ DJ Bus Station John, 9pm, \$5-\$7.
Beaux: 2344 Market, San Francisco. “Twerk Thursdays,” 9pm, free.
The Cafe: 2369 Market, San Francisco. “¡Pan Dulce!,” 9pm, \$5.
Cat Club: 1190 Folsom, San Francisco. “Class of 1984,” ‘80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9pm, \$6 (free before 9:30pm).
The Cellar: 685 Sutter, San Francisco. “XO,” 10pm, \$5.
Club X: 715 Harrison, San Francisco. “The Crib,” 18+ LGBT dance party, 9:30pm, \$10.
Elbo Room: 647 Valencia, San Francisco. “Hi Life,” w/ resident DJs Pleasuremaker & Izzy* Wize, 9:30pm, \$6.
Infusion Lounge: 124 Ellis, San Francisco. “I Love Thursdays,” 10pm, \$10.
Madrone Art Bar: 500 Divisadero, San Francisco. “Night Fever,” 9pm, \$5 after 10pm
Raven: 1151 Folsom, San Francisco. “1999,” w/ VJ Mark Andrus, 8pm, free.
Trax: 1437 Haight, San Francisco. “Beats Reality: A Psychedelic Social,” w/ resident DJs Justime & Jim Hopkins, 9pm, free.
Underground SF: 424 Haight, San Francisco. “Bubble,” 10pm, free.

Bazaar Cafe: 5927 California, San Francisco. Acoustic Open Mic, 7pm
Plough & Stars: 116 Clement, San Francisco. Tippy House, Fourth Thursday of every month, 9pm, free.
The Pour House: 1327 Polk, San Francisco. Jimbo Scott & Grover Anderson, 7pm, free.

JAZZ

Le Colonial: 20 Cosmo, San Francisco. Steve Lucky & The Rhumba Bums, 7:30pm
Level III: 500 Post, San Francisco. Sony Holland, Wednesdays-Fridays, 5-8pm, free.
Revolution Cafe: 3248 22nd St., San Francisco. Patrick Cress’ Telepathy, Fourth Thursday of every month, 9pm
The Royal Cuckoo: 3202 Mission, San Francisco. Charlie Siebert & Chris Siebert, 7:30pm, free.
Savanna Jazz Club: 2937 Mission, San Francisco. Savanna Jazz Jam with Eric Tillman, 7pm, \$5.
Top of the Mark: One Nob Hill, 999 California, San Francisco. Pure Ecstasy, 7:30pm, \$10.

INTERNATIONAL

Sheba Piano Lounge: 1419 Fillmore, San Francisco. Gary Flores & Descarga Caliente, 8pm

REGGAE

Pissed Off Pete’s: 4528 Mission St., San Francisco. Reggae Thursdays, w/ resident DJ Jah Yzer, 9pm, free.

BLUES

50 Mason Social House: 50 Mason, San Francisco. Bill Phillippe, 5:30pm, free.

COUNTRY

McTeague’s Saloon: 1237 Polk, San Francisco. “Twang Honky Tonk,” w/ Sheriff Paul, Deputy Saralynn, and Honky Tonk Henry, 7pm
The Parlor: 2801 Leavenworth, San Francisco. “Honky Tonk Thursdays,” w/ DJ Juan Burgandy, 9pm, free.

FRIDAY 26

DANCE

Beaux: 2344 Market, San Francisco. “Manimal,” 9pm
The Cafe: 2369 Market, San Francisco. “Boy Bar,” 9pm, \$5.
Cat Club: 1190 Folsom, San Francisco. “Dark Shadows,” w/ resident DJs Daniel Skellington & Melting Girl, Fourth Friday of every month, 9:30pm, \$7 (\$3 before 10pm).
The Cellar: 685 Sutter, San Francisco. “F.T.S.: For the Story,” 10pm
The EndUp: 401 Sixth St., San Francisco. “Trade,” 10pm, free before midnight.
The Grand Nightclub: 520 Fourth St., San Francisco. “We Rock Fridays,” 9:30pm
Infusion Lounge: 124 Ellis, San Francisco. “Flight Fridays,” 10pm, \$20.
Madrone Art Bar: 500 Divisadero, San Francisco. “I the ‘90s,” w/ DJs Samala, Teo, Mr. Grant, & Sonny Phono, Fourth Friday of every month, 9pm, \$5.
MatrixFillmore: 3138 Fillmore, San Francisco. “F-Style Fridays,” w/ DJ Jared-F, 9pm
OMG: 43 Sixth St., San Francisco. “Deep Inside,” 9pm, free.
Q Bar: 456 Castro, San Francisco. “Pump: Worq It Out Fridays,” w/ resident DJ Christopher B, 9pm, \$3.
Slate Bar: 2925 16th St., San Francisco. “Darling Nikki,” w/ resident DJs Dr. Sleep, Justin Credible, and Durt, Fourth Friday of every month, 8pm, \$5.

HIP-HOP

EZ5: 682 Commercial, San Francisco. “Decompression,” Fridays, 5-9pm
John Collins: 138 Minna, San Francisco. “#Flow,” w/ The Whooligan & Mikos Da Gawd, Fourth Friday of every month, 10pm, free before 11pm
Slim’s: 333 11th St., San Francisco. Andre Nickatina, Smoov-E, Fam Biz, 9pm, \$30.

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OPINION NEWS FOOD + DRINK THE SELECTOR MUSIC ARTS + CULTURE FILM CLASSIFIEDS SEPTEMBER 24 - 30, 2014 / SFBG.COM 27

SUNDAY 28

DANCE

440 Castro: 440 Castro, San Francisco. "Sunday Furry Sunday," Last Sunday of every month, 4-10pm, \$1.
The Cellar: 685 Sutter, San Francisco. "Replay Sundays," 9pm, free.
The Edge: 4149 18th St., San Francisco. "'80s at 8," w/ DJ MC2, 8pm
Elbo Room: 647 Valencia, San Francisco. "Dub Mission," Sunday night excursions into the echo-drenched outer realms of dub with resident DJ Sep and guests, 9pm, \$6 (free before 9:30pm).
The EndUp: 401 Sixth St., San Francisco. "Sundaze," 1pm, free before 3pm
F8: 1192 Folsom, San Francisco. "Stamina," w/ DJs Lukeino, Jamal, and guests, 10pm, free.
The Knockout: 3223 Mission, San Francisco. "Sweater Funk," 10pm, free.
Lookout: 3600 16th St., San Francisco. "Jock," Sundays, 3-8pm, \$2.
MatrixFillmore: 3138 Fillmore, San Francisco. "Bounce," w/ DJ Just, 10pm
Mezzanine: 444 Jessie, San Francisco. Trust, 9pm, \$22.
Monarch: 101 Sixth St., San Francisco. "Werd," 9pm, \$5-\$10.
The Parlor: 2801 Leavenworth, San Francisco. "Sunday Sessions," w/ DJ Marc deVasconcelos, 9pm, free.
Q Bar: 456 Castro, San Francisco. "Gigante," 8pm, free.
The Stud: 399 Ninth St., San Francisco. "Cognitive Dissonance," Fourth Sunday of every month, 6pm
Temple: 540 Howard, San Francisco. "Sunset Arcade," 18+ dance party & game night, 9pm, \$10.

HIP-HOP

Boom Boom Room: 1601 Fillmore, San Francisco. "Return of the Cypher," 9:30pm, free.

ACOUSTIC

The Chieftain: 198 Fifth St., San Francisco. Traditional Irish Session, 6pm
The Lucky Horseshoe: 453 Cortland, San Francisco. Bernal Mountain Bluegrass Jam, 4pm, free.
Madrone Art Bar: 500 Divisadero, San Francisco. Spike's Mic Night, Sundays, 4-8pm, free.

JAZZ

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.
Madrone Art Bar: 500 Divisadero, San Francisco. "Sunday Sessions," 10pm, free.
The Royal Cuckoo: 3202 Mission, San Francisco. Lavay Smith & Chris Siebert, 7:30pm, free.
Savanna Jazz Club: 2937 Mission, San Francisco. Savanna Jazz Jam with David Byrd, 7pm, \$5.

INTERNATIONAL

Atmosphere: 447 Broadway, San Francisco. "Hot Bachata Nights," w/ DJ El Guapo, 5:30pm, \$10-\$20.
Bissap Baobab: 3372 19th St., San Francisco. "Brazil & Beyond," 6:30pm, free.
Caña Cuban Parlor & Cafe: 500 Florida, San Francisco. "La Havana," 4pm
El Rio: 3158 Mission, San Francisco. Salsa Sundays, Second and Fourth Sunday of every month, 3pm, \$8-\$10.
Revolution Cafe: 3248 22nd St., San Francisco. Balkan Jam Night, 8:30pm
Thirsty Bear Brewing Company: 661 Howard, San Francisco. "The Flamenco Room," 7:30 & 8:30pm

BLUES

The Saloon: 1232 Grant, San Francisco. Blues Power, 4pm; The Door Slammers, Fourth Sunday of every month, 9:30pm
Sheba Piano Lounge: 1419 Fillmore, San Francisco. Bohemian Knuckleboogie, 8pm, free.
Swig: 571 Geary, San Francisco. Sunday Blues Jam with Ed Ivey, 9pm

MONDAY 29

DANCE

DNA Lounge: 375 11th St., San Francisco. "Death



Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.
Q Bar: 456 Castro, San Francisco. "Wanted," w/ DJs Key&Kite and Richie Panic, 9pm, free.

ACOUSTIC

Fiddler's Green: 1333 Columbus, San Francisco. Terry Savastano, 9:30pm, free/donation.
Hotel Utah: 500 Fourth St., San Francisco. Open Mic with Brendan Getzell, 8pm, free.
Osteria: 3277 Sacramento, San Francisco. "Acoustic Bistro," 7pm, free.
The Saloon: 1232 Grant, San Francisco. Peter Lindman, 4pm

JAZZ

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.
Le Colonial: 20 Cosmo, San Francisco. Le Jazz

Hot, 7pm, free.
Sheba Piano Lounge: 1419 Fillmore, San Francisco. City Jazz Instrumental Jam Session, 8pm

REGGAE

Skylark Bar: 3089 16th St., San Francisco. "Skylarking," w/ I&I Vibration, 10pm, free.

BLUES

Elite Cafe: 2049 Fillmore, San Francisco. "Fried Chicken & Blues," 6pm
The Saloon: 1232 Grant, San Francisco. The Bachelors, 9:30pm

SOUL

Madrone Art Bar: 500 Divisadero, San Francisco. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8pm, \$3 after 9pm

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THE BOTTOM OF THE HILL

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JEFF THE BROTHERHOOD MUSIC BAND
BIG SURR

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Leading Ladies and Femmes Fatales

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Marc Davis, visual development for *Sleeping Beauty*, ca. 1959. Collection Mike Glad. © Disney | Leading Ladies and Femmes Fatales: The Art of Marc Davis is organized by The Walt Disney Family Museum. | © The Walt Disney Family Museum © Disney Enterprises, Inc. | © 2014 The Walt Disney Family Museum, LLC | The Walt Disney Family Museum is not affiliated with Disney Enterprises, Inc.

CONT>>

TUESDAY 30

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco. "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.
Boom Boom Room: 1601 Fillmore, San Francisco. "Time Warp Tuesdays," w/ DJ Madison, 9pm, free.
Monarch: 101 Sixth St., San Francisco. "Soundpieces," 10pm, free-\$10.
Q Bar: 456 Castro, San Francisco. "Switch," w/ DJs Jenna Riot & Andre, 9pm, \$3.
Underground SF: 424 Haight, San Francisco. "Shelter," 10pm, free.



ACOUSTIC

Plough & Stars: 116 Clement, San Francisco. Song session with Cormac Gannon, Last Tuesday of every month, 9pm

JAZZ

Burritt Room: 417 Stockton St., San Francisco. Terry Disley's Rocking Jazz Trio, 6pm, free.
Cafe Divine: 1600 Stockton, San Francisco. Chris Amberger, 7pm
Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.
Le Colonial: 20 Cosmo, San Francisco. Lavay Smith & Her Red Hot Skillet Lickers, 7pm
Verdi Club: 2424 Mariposa, San Francisco. "Tuesday Night Jump," w/ Stompy Jones, 9pm, \$10-\$12.
Wine Kitchen: 507 Divisadero St., San Francisco. Hot Club Pacific, 7:30pm
Yoshi's San Francisco: 1330 Fillmore, San

Francisco. Tommy Igoe Big Band, 8pm, \$22.

INTERNATIONAL

Cafe Cocomo: 650 Indiana, San Francisco. Salsa Tuesday, w/ DJs Good Sho & El de la Clave, 8:30pm, \$10.
The Cosmo Bar & Lounge: 440 Broadway, San Francisco. Conga Tuesdays, 8pm, \$7-\$10.
F8: 1192 Folsom, San Francisco. "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9pm, \$5 (free before 9:30pm).

REGGAE

Milk Bar: 1840 Haight, San Francisco. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10pm

SOUL

Make-Out Room: 3225 22nd St., SF. "Lost & Found," w/ DJs Primo, Lucky, and guests, 9:30pm, free. **SFBG**

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**GROUND
AND FLOOR**
PHOTO BY
MISAKO SHIMIZU

BY ROBERT AVILA
arts@sfbg.com

THEATER The sunny skies over Portland, Ore., were added incentive to bask in the summer coda offered by the Portland Institute for Contemporary Art's Time-Based Art Festival, which ran Sept. 11-21. But the pretty green sheen that appeared one day on the surface of the Willamette River turned out to be a toxic species of blue-green algae. Scientists called it unprecedented for the river but an increasingly common problem in the Northwest due to the warming environment. And this unwelcome intrusion was like the best work seen in the final weekend of the festival, rousing one from a complacent slumber into something resembling a world out of balance.

One work in particular: *Ground and Floor* by chelfitsch, the brilliant Japanese company led by playwright-director Toshiki Okada. And, with limitations and reservations, the much-talked-about theater offering from France's Halory Georger and Antoine Defoort, *Germinal*.

Germinal, which has been making the festival rounds, proved a deftly executed and designed work as well as a crowd-pleaser. The piece begins with supine bodies motionless on a darkened stage. Then the houselights begin to dim in a teasing back-and-forth pattern, and a dim orange pool of light collects on the stage with a similar coming and going, both calling attention to the mechanical artifice of the stage.

The four performers gradually sit up or stand, fiddling in silence with some portable consoles. Their manner is affectless, emotionally muted, like freshly shaped clay figures. Still, each has a distinct personality. One, Halory, discovers that by a certain manipulation of his console he can cast his thoughts (as supertitles) on the back wall of the stage. Soon the others are trying it. Soon one is doing it without the console. How about that? They think. They throw the consoles away. They can all do it!

They explore further. Who is whom, exactly, among these cartoon-like thought bubbles appearing on the back wall? It's confusing, until Halory suggests they put their names before any thought. The question of *being* naturally follows for Arnaud, who ponders his name and its meaning. "It's just that it raises a few questions about identity," he explains. He,

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Halory, and the other male, Antoine, all sit and think on this as the woman, Odine, takes a pick-axe to the stage and unearths a live microphone. "I found something," she tells her companions.

In this fashion, half-detached confusion and excitement intermingle with the humorous unfolding of dawn — the beginnings, it turns out, of a new world circumscribed by the physical and technological limits of the theater — as the characters not only explore and expand the possibilities for communication, but begin the process of classifying their world and its terms in what becomes an elaborate, evolving Venn diagram projected on the back wall.

This is a charming and intriguing beginning, and its elaboration over the course of the play offers more laughs and surprises, as the four continue to manipulate the elements of their world. But the conceit recapitulates philosophical and scientific categories without doing much more. This parallel universe might have been more interesting had it chosen to be truly different. But it starts to feel too familiar, without the critical distance that might have made the trip worthwhile. The play's affirmative key rings out literally at points (as the four characters discover music as another "tool for communication"). But in the final crescendo, a chorus of affirmations grounded in an old-fash-

ioned celebration of Reason, even the multiverse starts to feel a bit cramped.

If the optimism in *Germinal* came to feel like a retreat into comfortable certitudes, the brooding misgivings in *Ground and Floor* felt more in touch with the spirit of the times. Even playwright Okada's setting of the play in some "future Japan" was riddled with a kind of ambivalence — the supertitle was followed by an afterthought that made it the "near future" instead. Ambivalence is the key of this piece of "musical theater with ghostly apparitions," and it's just for that reason that it remains rigorously, confidently, defiantly of this time and place.

The play concerns a family in which the living, the dead, and the unborn are all in an uneasy, imperfect relation to one another. A woman resists acknowledging the ghost of her mother in an attempt to shield her soon-to-be-born son from — what? "I am not going to see anything unpleasant," she insists. Her husband gives a her weak encouragement as if from some distant place she barely registers. Her brother meanwhile announces he has at long last secured a job, and is restoring himself to a respectable position. But what is his job? No one asks, and he is wary of saying.

A wood stage raises the actors slightly, and a screen cut into the shape of a wide, squat cross acts as a screen for Japanese and English supertitles. The cast establishes a gentle, contemplative pace, delivering its performances with a kind of melancholy that resonates like a dream or the stunned aftermath of a disaster. The six scenes comprising the play are carefully juxtaposed to a shimmering, musing prerecorded score by Tokyo instrumental band Sangatsu.

The characters barely interact with one another, but are comfortable addressing the audience and commenting on the subtitles, pointing out the untranslatable gaps attendant on translation. These are maybe analogous to that gap between the living and the dead expressed here. The social fabric, covering time and space, is rife with holes. And the production succeeds by limning them quietly, pensively, even mysteriously, without any firm answers or blunt messages. Unlike the prototype-universe in *Germinal*, this weary place may be winding down but it does not feel yet like a closed system. **SFBG**

<http://pica.org/programs/tba-festival>

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Brain teaser

Proud nerd Dhaya Lakshminarayanan pokes fun at her people

BY AMY CHAR
arts@sfbg.com

THEATER Comedian Dhaya Lakshminarayanan was once accidentally lodged in former president Bill Clinton's cleavage.

"I shook his hand and then someone behind me pushed me so I kind of ended up in his man boobs — this was big Bill Clinton — and I got sort of squished in there," Lakshminarayanan explains. "I had to wriggle myself out."

Her refreshing, hilarious outlook on life is clear in this tale, which she chose to share at one of the Moth's StorySLAM events. Lakshminarayanan responded to the theme of "office" by delving into her neurotic obsession with Clinton and how she never had the chance to connect with him the three times they met. Each encounter was either too awkwardly close for comfort, too brief, or too embarrassing (and was further punctuated by the provocative bachelorette party outfit Lakshminarayanan was wearing).

The Clinton story is only a single aspect of Lakshminarayanan's impressive résumé, which is generously dotted with storytelling emphasized by human connections, progressive standup comedy, and funny-yet-poignant explorations of the struggles of being a nerd. And yes, her two degrees from MIT and her stints in management consulting and the venture-capital world might have something to do with it as well.

One of Lakshminarayanan's current projects, a show titled *Nerd Nation* (its next showing is Friday at Alameda's Pacific Pinball Museum — an aptly geeky venue), explores the trials and tribulations of being nerdy in a country whose cultural values following the Kardashians rather than Neil deGrasse Tyson. "We're like, 'I don't know that dude. Does he have women on his show? Are they hot?'" Lakshminarayanan described it as "self-imposed anti-intellectualism."

Nerd Nation, a work in progress, examines what's happening in nerd culture. First, by highlighting a

DHAYA LAKSHMINARAYANAN:
"I TRY TO PUNCH UP RATHER THAN DOWN."



phenomenon she calls "boobs and boys," Lakshminarayanan explains how adolescents are bullied for being smart. "It's really sad because girls stop being interested in math and science either for social reasons or for boy reasons or they're getting boobs and they feel weird," she says. "They're like, 'Oh, I see pictures of scientists and they look nerdy and stupid,' and I'm like, 'No, girl, we can have heels and wear lipstick!'"

At the same time, Lakshminarayanan has noticed how the definition of "nerd" has changed. "If you look at the Mission, everyone is wearing nerd clothes and hipster glasses," Lakshminarayanan muses. "I'm like, 'You don't have the cred to be a nerd. You didn't get bullied. You're not studying some outdated language like German. You're not a real nerd.'"

Tech-hipster nerds are also shaping culture — for better and worse — like never before. The words "gentrification" and "San Francisco" in the same sentence may sound like a broken record to some people, but Lakshminarayanan spices up the discussion by borrowing the mantra of "diversify your portfolio" from her former investor days. Lakshminarayanan thinks "a diverse portfolio for San Francisco keeps [it] a viable, vibrant, self-sufficient city."

"You don't just want tech people," she says. "You want public policy people, nonprofit people. You want artists." She emphasizes how important it is to avoid pitting tech nerds against artists. "I'm kind of both," she admits. "I'd like people to come together and support each other. Tech nerds, come and watch comedy. Come and have conversations with people of color. Artists, go perform at Twitter. See what it's like. Make fun of them."

When Lakshminarayanan makes fun of someone or something in her standup act, she avoids profanity, figuring raunchy jokes might make audience members focus on how "a

petite, kind of innocent-looking girl [has] a dirty mouth."

"I almost feel like it forces me to talk about things that are maybe a little bit cerebral or a little bit intellectual or a little bit uncomfortable that women are not supposed to talk about," she says. "I'm getting guys in the audience to laugh about feminism and I'm getting white people to laugh about immigration."

Lakshminarayanan has heard far too many comedians punch down at women when they throw the phrase "bitch, please" into their acts for cheap laughs. "What if you took those two words out of your act? Would you still be as strong as a comedian? I would never want someone leaving my show thinking it's okay to hurt people actively with humor. That's why I try, as much as possible, to draw light to something and punch up rather than down."

The Ku Klux Klan once rallied outside of the library in Birmingham, Ala. — Lakshminarayanan's hometown — and she compared this to offensive jokes. "Sometimes comedians want to do material for the sake of being 'edgy,'" she said. "Freedom of speech — do it, but what are you creating in society? Are you creating understanding, togetherness, and laughter?"

As for the Klan, Lakshminarayanan wasn't fazed. "If you make it a big deal and you act afraid of them, you give them power," she explained. "But think about it. They're in weird costumes, they can't really see. I'm surprised that they're still able to walk in a straight line. If they're going to impose racism on others, they should at least have their body free. I mean, do some kinesthetics!" **SFBG**

NERD NATION

Fri/26, 8pm, \$15
Pacific Pinball Museum
1510 Webster, Alameda
http://dhayacomedy.com



PHOTO BY RJ MONTA

Soaring to the heights

..... Garrett + Moulton Productions triumph with 'The Luminous Edge'

BY RITA FELCIANO
arts@sfbg.com

DANCE While watching Garrett + Moulton Productions' exhilarating *The Luminous Edge*, the dramatic concept of "a well-made piece" kept popping up in my mind. At a time when "process-oriented" and "in progress" work seem to be the currency of the day, seeing structurally rigorous dance, in which ingredients are impeccably integrated into something akin to a universe of its own, seemed almost antediluvian. The accomplishment is all the more impressive, given the fact that until a few years ago, co-choreographers (and real-life couple) Janice Garrett and Charles Moulton kept their professional careers strictly apart. I can't think of any other partnership like this one.

With no rough edges or tentative moments, each of *Luminous'* elements — music, dance, design — contributed to the work's confident trajectory. After 70 minutes, it curled in on itself, and instead of its final moments feeling predictable, they felt right. We emerge from a void, and we return to it, Garrett and Moulton appeared to tell us.

There is no narrative, but individually distinct episodes suggest a story, perhaps embodied by three ever-so-different couples: company dancers Carolina Czechowska and Michael Galloway, Tegan Schwab and Dudley Flores, and Vivian Aragon and Nol Simonse. Throughout they engaged with each other and in solos that built on their special abilities. Except for one small duet between Flores and Simonse, as couples they stayed put.

Luminous looked at the joys and pains of being alive — the intimacy and struggles of relationships, but also a profound sense of being at the mercy of forces beyond our understanding.

The sheer brilliance of the interweaving between the black-clad movement choir and the dancers — the women in Mary Domenico's crimson skirts with just a trace of a misplaced train, the men in simple dark blue — set into the relief how the personal exists within something larger.

As originally developed some 30 years ago, Moulton's "movement choir" choreography (small, precise gestures in overlapping unison, performed sitting in tiers) always looked vaguely threatening. The discipline involved had something militaristic about it. Those elements are still there, but the choir has become an infinitely more expressive instrument, on par with the soloists. It envelops, protects, and constrains, but it also welcomes and opens vistas. Fingers can be claws, but filigreed they promise a gentler way of being.

In *Luminous'* opening, the choir formed a fluid honor guard through which the three couples traveled, as if entering a new world. When the larger group reshaped itself into circles around them, I thought of the many cultures in which round dances are integral to wedding rituals — except here, their speed seemed more ominous than welcoming.

Later on, in one of the work's more chilling moments, the soloists stood in brilliant separate spotlights (the first-rate lighting design throughout was by David Robertson). Staring impassively at us, disembodied hands caressed, measured, and examined their bodies. The dancers looked like pieces of meat for sale. In another section, the choir bunched into a tight group of fist-shaking arms as one of the dancers disappeared among them, swallowed up by a mob.

But these dark moments were balanced by those in which folkloric exuberance broke through as if from an almost forgotten memory. The com-

pany dancers spoke most powerfully about triumphs and tragedies of life. In their roles they celebrated, they struggled, and they also buried each other.

Almost shyly partnered by Galloway, Czechowska could appear impassive and self-absorbed until her long limbs fiercely tore into and claimed the space around her. Aragon is a firecracker of athletic exuberance, but when crumpled over Simonse's leg, she became a different person. Schwab's grounded physicality looked particularly open to being partnered on equal footing with the liquidly dancing Flores. Again and again, they reached for each other's hands in a tug of war that never seemed to end.

Luminous wouldn't exist without the extraordinary contribution of composer-musical director Jonathan Russell, his six musicians, and guest singer Karen Clark, all performing live onstage left. The choreographers had first intended to work with Mahler's unbearably anguished *Kindertotenlieder*. I am glad they didn't. Instead, Russell chose rich selections from his own and Marc Mellits' music. They set the tone for each of *Luminous'* parts. Brilliantly, however, he also chose three songs from Mahler's masterful score and arranged them for Clark rich voice.

But Russell and the two choreographers gave an 11th-century woman, Hildegard von Bingen, first say:

*O strength of Wisdom
who, circling, circled,
enclosing all
in one lifegiving path,
three wings you have:
one soars to the heights,
one distils its essence upon the earth,
and the third is everywhere.
Praise to you, as is fitting,
O Wisdom.*

<http://garrettmoulton.org> SFBG

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NAOMI KLEIN SPEAKS ABOUT HER NEW BOOK, *THIS CHANGES EVERYTHING: CAPITALISM VS. THE CLIMATE*, MON/29 IN BERKELEY. PHOTO BY ED KASHI

Listings are compiled by Guardian staff. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 24

“Ask a Scientist: Baseball” SoMa StrEat Food Park, 428 11th St, SF; www.askascientistsf.com. 7pm, free. Science teachers Tucker Hiatt and Zeke Kossover discuss and demonstrate the physics of baseball.

“Friends’ 50th Annual Big Book Sale” Festival Pavilion, Fort Mason Center, SF; facebook.com/friendssfpl. 10am-6pm, free. Through Sun/28. The Friends of the San Francisco Public Library host this annual sale to benefit the SFPL. All items are \$3 or less; everything on Sunday is \$1.

Roxane Gay City Lights Bookstore, 261 Columbus, SF; www.citylights.com. 7pm, free. The author discusses her new book, *Bad Feminist*.

THURSDAY 25

Naja Marie Aidt Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The Greenland-born Danish poet and author reads from *Baboon*, her first book to be translated into English.

“Outbreak NightLife” California Academy of Sciences, Golden Gate Park, 55 Music Concourse, SF; www.calacademy.org. 6-10pm, \$12. Part of Cal Academy’s “Brilliant! Science: Pandemic Festival,” this after-hours event mixes microbiologists and cocktails in a look at diseases that have shaped the world we live in.

SATURDAY 27

Bay Area Blues Festival Main between Court and Alhambra, Martinez; www.bayareabluesfestival.com. 10am-6pm, free. Through Sun/28. The Downtown Martinez Italian Street Painting Festival and the Polk Street Blues Festival join together to make one festival, with lots of live blues, plus arts and crafts, food booths, chalk art painting, and more.

Bay Area Record Fair Three Parkside, 1600 17th St, SF; www.thleeparkside.com. 11am, \$5 early entry (free after noon). Vinyl junkies, take note: over 30 Bay Area indie labels participate at this semi-regular event, which also boasts live music, DJs, raffles, and more.

San Mateo Bacon and Brew Festival Central Park, Fifth Ave and El Camino Real, San Mateo; www.sanmateochamber.org/bbf. 11am-5pm, \$15. This fest breaks it down to the essentials. Admission gets you a free beer (or soft drink), while food vendors favor you-know-which crispy pork product.



Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Ransom, Texas Tides Theatre, 533 Sutter, SF; www.tidestheatre.org. \$10-30. Previews Sat/27, 8pm and Mon/29, 7pm. Opens Oct 2, 8pm. Runs Thu-Sat, 8pm. Through Oct 18. Virago Theatre Company performs William Bivins’ Texas-set tale of escalating tension between a father and son.

BAY AREA

Fire Work Live Oak Theatre, Live Oak Park, 1301 Shattuck, Berk; www.theatrefirst.com. \$10-30. Previews Thu/25, 8pm. Opens Fri/26, 8pm. Runs Fri-Sat, 8pm; Sun, 5pm. Through Oct 19. TheatreFirst presents the world premiere of Lauren Gunderson’s romantic comedy.

ONGOING

The Barbary Coast Revue Sub/Mission Gallery, 2183 Mission, SF; www.barbarycoastrevenue.com. \$28. Sat, 8pm. Through Nov 29. Join Mark Twain on an interactive musical tour of Gold Rush-era San Francisco.

Cock New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through Oct 12. New Conservatory Theatre Center performs Michael Bartlett’s comedy about a man who meets the woman of his dreams — while on a break from dating his boyfriend.

Each and Every Thing Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$20-50. Thu-Fri, 8pm; Sat, 5pm; Sun, 2pm. Extended through Oct 4. The latest solo show from celebrated writer-performer Dan Hoyle (*Tings Dey Happen*, *The Real Americans*) winds a more random course than usual across the country and abroad but then that’s the idea — or at least Hoyle warns us, right after an opening encounter with a touchy young white supremacist, that the trip he’s taking us on is a subtle one. Displaying again his exceptional gifts as a writer and protean performer, Hoyle deftly embodies a set of real-life encounters as a means of exploring the primacy and predicament of face-to-face communication in the age of Facebook. With the help of director Charlie Varon (who co-developed the piece with Hoyle and Maureen Towey), this comes across in an entertaining and swift-flowing 75-minute act that includes a witty rap about “phone zombies” and a Dylan-esque screed at a digital detox center. But the purported subject of connection, or lack thereof, in our gadget-bound and atomized society is neither very original nor very deeply explored — nor is it necessarily very provocative in a theater, before an audience already primed for the live encounter. Far more interesting and central here is Hoyle’s relationship with his old college buddy Pratim, an Indian American in post-9/11 America whose words are filled with laid-back wisdom and wry humor. Also intriguing is the passing glimpse of early family life in the Hoyle household with Dan’s celebrated artist father, and working-class socialist, Geoff Hoyle. These relationships, rather than the sketches of strangers (albeit very graceful ones), seem the worthier subjects to mine for truth and meaning. Indeed, there’s a line spoken by Pratim that could sum up the essence of Hoyle’s particular art: “It’s so much better,” he says, “when you find yourself in other people than when you just find yourself.” Hoyle’s real frontier could end up being much more personal terrain, much closer to home. (Avila)

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow’s musical comedy revue all about food.

The Haze ACT Costume Shop, 1117 Market, SF; <http://bit.ly/thehazeplay>ACT. \$20. Thu/25, 7pm; Fri/26-Sat/27, 8pm. Heather Marlowe performs her solo show, a sharp-witted, autobiographical play about recovering from rape — and the way rape cases are mishandled by the justice system.

Ideation San Francisco Playhouse, 450 Post, SF; www.sfplayhouse.org. \$20-120. Previews Wed/24-Fri/26, 8pm. Opens Sat/27, 8pm. Runs

Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm; no matinee Sat/27); Sun, 2pm. SF Playhouse performs the world premiere of Aaron Loeb’s darkly comic suspense thriller.

King Fool Various locations TBA to reservation holders; www.weplayers.org. \$30-50. Sat/27-Sun/28, times TBA. We Players presents a new, intimate, site-specific work inspired by *King Lear*.

The Late Wedding Thick House, 1695 18th St, SF; www.crowdedfire.org. \$15-35. Wed-Sat, 8pm (no show Wed/24). Through Oct 11. Crowded Fire Theater performs a world premiere commission by Christopher Chen, a “Journey of the soul” inspired by the work of Italian fabulist novelist Italo Calvino.

Motown the Musical Orpheum Theatre, 1192 Market, SF; www.shnsf.com. \$45-210. Wed/24-Sat/27, 8pm (also Wed/24 and Sat/27, 2pm); Sun/28, 2pm. Over 40 hits (“My Girl,” “Ain’t No Mountain High Enough”) pack this tale of Motown founder Berry Gordy’s career in the music biz.

Noises Off! Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Thu-Sat, 8pm. Through Oct 25. Shelton Theater performs Michael Frayn’s outrageous backstage comedy.

Old Hats ACT’s Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-120. Wed-Sat, 8pm and Tue/30 (also Sat, 2pm); Sun, 2pm. Extended through Oct 12. American Conservatory Theater presents Tony winners Bill Irwin and David Shiner in the West Coast premiere of Signature Theatre’s story of “clowns getting older — and even crazier.”

Pippin Golden Gate Theatre, 1 Taylor, SF; www.shnsf.com. \$45-210. Tue-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Oct 19. This new production of Roger O. Hirson and Stephen Scharzt’s 1972 musical won the 2013 Tony for Best Revival of a Musical.

Semi-Famous: Hollywood Hell Tales from the Middle New venue: Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$20-100. Sat, 8:30pm; Sun, 7pm. Through Oct 19. Don Reed’s latest solo show shares tales from his career in entertainment.

Slaughterhouse Five Gough Street Playhouse, 1620 Gough, SF; www.custommade.org. \$20-50. Thu-Sat, 8pm; Sun, 7pm (also Oct 5 and 12, 3pm). Through Oct 12. Custom Made Theatre Co. performs Eric Simonson’s adaptation of the classic Kurt Vonnegut’s semi-autobiographical novel.

Too Much Light Makes the Baby Go Blind Boxcar Theatre, 505 Natoma, SF; www.sfnco-futurists.com. \$11-16. Fri-Sat, 9pm. Ongoing. The Neo-Futurists perform Greg Allen’s spontaneous, ever-changing show that crams 30 plays into 60 minutes.

BAY AREA

An Audience with Meow Meow Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$29-89. Tue and Thu-Sat, 8pm (also Sat and Oct 16, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through Oct 19. British singer-comedian Meow Meow world-premieres her new show at Berkeley Rep, under the direction of Kneehigh’s Emma Rice.

“Breaking Chains Festival” Various venues, Oakl (one venue in SF); www.ubuntutheater-project.com. \$15-25. Through Sat/27. New company Ubuntu Theater Project presents this festival of six site-specific works. Authors include Marcus Gardley, Tim Price, Clifford Odets, George Brant, Bennet Fisher, and N’Jameh Camera.

House and Garden Pear Avenue Theatre, 1220 Pear, Mtn View; www.thepear.org. \$10-35. Thu-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through Oct 5. Pear Avenue Theatre performs Alan Ayckbourn’s two interlocking but separate comedies, a unique theatrical experience in which the audience stays put and the actors travel between adjacent theaters, performing each play at the same time.

An Ideal Husband Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; www.marinshake-speare.org. \$12-35. Runs in repertory through Sat/27; visit website for specific performance dates and times. Marin Shakespeare Company performs Oscar Wilde’s witty tale.

Life Could Be a Dream Center REPertory Company, Leshner Center for the Arts, 1601 Civic, Walnut Creek; www.centerrep.org. \$37-66. Wed, 7:30pm; Thu-Sat, 8pm (also Sat/27, 2:30pm); Sun, 2:30pm. Through Oct 5. CenterREPertory Company performs Roger Bean’s doo-wop musical.

Lovebirds Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$20-100. Fri, 8pm; Sat, 8:30pm. Through Oct 18. Marga Gomez brings her solo show to Berkeley after runs in SF and NYC.

A Midsummer Night’s Dream Bruns Amphitheater, 100 California Shakespreare Theater Wy, Orinda; www.calshakes.org. \$45-82. Wed/24-Thu/25, 7:30pm; Fri/26-Sat/27, 8pm; Sun/28, 4pm. Cal Shakes performs Shana Cooper’s remix of the Bard’s classic fantasy.

The New Electric Ballroom Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-30. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm (Oct 5, show at 2pm). Through Oct 5. Shotgun Players perform Enda Walsh’s poetic nightmare about three sisters who are obsessed with their memories.

Rapture, Blister, Burn Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-50. Wed/24-Sat/27, 8pm; Sun/28, 2 and 7pm. Aurora Theatre Company opens its 23rd season with Gina Gionfriddo’s drama about three generations of women “struggling with feminism’s foibles.”

Romeo and Juliet Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; www.marinshake-speare.org. \$12-35. Runs in repertory through Sun/28; visit website for specific performance dates and times. Marin Shakespeare continues its 25th season with the Bard’s timeless tragedy.

Year of the Rooster La Val’s Subterranean, 1834 Euclid, Berk; <http://impactctheatre.com>. \$10-25. Thu-Sat, 8pm; Sun, 7pm. Through Oct 12. Impact Theatre performs Eric Dufault’s comedy, told from the point of view of a rooster that enters cockfights. **SFBG**



ANDRÉ BENJAMIN AS JIMI HENDRIX; NICK CAVE AS HIMSELF
JIMI PHOTO BY PATRICK REDMOND; CAVE PHOTO COURTESY OF DRAFTHOUSE FILMS

Keys of life

Jimi Hendrix and Nick Cave feature in two very different movies

BY CHERYL EDDY
cheryl@sfbg.com

FILM The music biopic is a tricky beast. Very few directors are able to compellingly compress true-life tales into films that actually have some interest beyond “Hey, that famous/infamous thing you already knew about happened like *this!*” — though superior performances (recent Oscar-winning examples: 2004’s *Ray*, 2005’s *Walk the Line*) can help buoy the results. Far rarer are more artistically daring films that unfold more like docu-dramas than glossovers, like *Control* (2007) and *Sid and Nancy* (1986).

As with any based-on-truth film, there’s also the question of whose version of the truth is being told. In music biographies, that’s especially important, because if whoever owns the song rights doesn’t like the portrayal of the subject — or if he or she doesn’t have a finger in the box-office pie — you just might end up with a musical story that contains very limited music. This is a problem facing *Jimi: All Is By My Side*, written and directed by John Ridley, who won an Oscar for scripting 2013’s *12 Years a Slave*. The Hendrix family noped any song permissions, so you won’t be seeing star André Benjamin, aka OutKast’s André 3000, wail through “Foxy Lady” or any other songs that hit big during the film’s time frame (it ends just before Hendrix’s stateside breakout at the 1967 Monterey Pop Festival). He does get to noodle on some blues riffs, and the Jimi Hendrix Experience’s notorious cover of “Sgt. Pepper’s Lonely Hearts Club Band” — played days after its release in front of a crowd that included astonished Beatles — is one of *Jimi*’s few exhilarating moments.

However, the absence of any signature tunes is just one of the film’s problems. Controversy has already swirled around the script’s portrayal of Hendrix as a violent drunk. Former girlfriend Kathy Etchingham



(Hayley Atwell) has publicly objected to the film’s depiction of her relationship with Hendrix. Faring marginally better is Linda Keith (Imogen Poots), who famously used her connections as Keith Richards’ girlfriend to help Hendrix break into the music biz. Both women come across as bossy and needy, though *Jimi* also spends a lot of time making Hendrix out to be an aimless drifter who probably wouldn’t have made much of himself, despite his talent, were it not for people like Keith or his manager, Chas Chandler (Andrew Buckley).

Most of *Jimi* takes place in swingin’ London, and Ridley conveys the cultural mood with collage snippets (the Who performs! A monk sets himself on fire!), costumes heavy on the go-go boots, and a lot of non-Hendrix tunes. The film addresses racial issues in a few scenes that don’t otherwise fit into its flow, making them feel like afterthoughts: Jimi and Kathy are harassed by the police; Jimi meets a pot-smoking activist named Michael X who encourages him to politicize his music. Stripped of his guitar, Hendrix’s preferred mode of communication is soft-spoken hippie patter (“I’m in a constant struggle against the color gray...”); he’s also fond of thrusting scribbled lyrics at the women he’s wronged as a matter of apology.

Without those electrifying songs to punctuate Hendrix’s day-to-day drama, *Jimi*’s narrative is meandering at best. We already know he’s going to become a star. We know he’s going to die young. (Ridley might not know we know, however; for an Oscar-winning screenwriter, he’s sure quick to violate the “Show me, don’t tell me” rule by using onscreen text to ID such obscure characters as “George Harrison.”) Sure, maybe we *don’t* know how Hendrix wrote “Purple Haze,” but this movie, which contains precious few insights into his creative process, isn’t going to tell us.

CAVE OF WONDERS

Fortunately, the music-movie genre isn’t limited as Hollywood would like audiences to believe. Also, it helps with the authenticity factor when one’s subject is a living, willing participant. Lushly filmed by artists Iain Forsyth and Jane Pollard, *20,000 Days on Earth* purports to be a day in the life of moody Aussie troubadour-screenwriter-novelist Nick Cave — but is really an experimental docudrama in disguise.

It opens with Cave, now in his mid-50s, getting out of bed and admitting in voice-over, that he “cannibalizes” everything that happens in his life for his songs. Thus begins an intimate look into Cave’s songwriting, a rambling adventure that includes studio sessions for 2013’s *Push the Sky Away* (including some goofing off — yes, he smiles!); a chat about his childhood with psychoanalyst Darian Leader; a meal with bandmate Warren Ellis; sorting through his career archives; and scenes of Cave driving around his adopted hometown of Brighton, visiting with cohorts (Kylie Minogue, Blixa Bargeld, Ray Winstone) who appear and disappear in perfect cadence with *20,000 Days*’ themes of memory, the art of performance, and storytelling.

“Who knows their own story? Certainly it makes no sense when we’re living in the midst of it,” Cave muses. “It only becomes a story when we tell it and re-tell it.” *Jimi* may have lacked the catharsis from a scene depicting its subject’s triumph in Monterey, but *20,000 Days* builds to a Sydney Opera House gig in which Cave croons the songs we’ve seen him create, interspersed with footage of a younger Cave thrashing around the stage in pursuit of what the film vividly captures: “this shimmering space where reality and imagination intersect.” **SFBG**

JIMI: ALL IS BY MY SIDE and **20,000 DAYS ON EARTH** open Fri/26 in San Francisco.

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BY MAX GOLDBERG
arts@sfbg.com

FILM Spanning nine months of programs and a full century of cinema, “Discovering Georgian Cinema” is the kind of ambitious exhibition that reminds us how much of film history is yet to be written. The series, presented by the Pacific Film Archive, represents a remarkable feat of coordination: Its opening weeks feature prints from Toulouse, Berlin, New York, Tbilisi, and, most delicately given recent history, Moscow.

Building upon a core collection of Soviet-era Georgian films held by the PFA, curator Susan Oxtoby organized the program around three periods: the silent era, the art cinema explosion of the 1950s through the 1980s, and the contemporary scene. While many titles will be unfamiliar even to dyed-in-the-wool cinephiles, echoes and premonitions of broader trends in international cinema abound. To take only one example, series opener *Blue Mountains* (1984) seems to draw upon Jacques Tati while at the same time anticipating the New Romanian Cinema in its elegant formalist satire of state bureaucracy. But then perhaps the ultimate lesson of a series like “Discovering Georgian Cinema” is that every New Wave renews some earlier illumination.

SF Bay Guardian What was the genesis of your work on “Discovering Georgian Cinema”?

Susan Oxtoby The genesis for the project really comes from the fact that BAM/PFA holds an important collection of Soviet Georgian films — 37 prints in total. Individual films have shown in different contexts, but we haven’t done a major Georgian series in many years. In 2011 I received a curatorial research grant from the Andy Warhol Foundation for the Visual Arts to travel to other archives with significant holdings, and then we raised funds for a touring series from the National Endowment for the Arts. We invited Nino Dzandzava, who is currently working at the National Archives of Georgia, to visit Berkeley to examine our collection. Viewing prints with her was a wonderful experience because she could supply me a sense of the history behind these films and the connections between them. There was also my visit to the Tbilisi International Film Festival, which was extraordinary in terms of getting a sense of the current film scene in Georgia and having an opportunity to meet with contemporary filmmakers.

SFBG Was it always your intention to be linking the historical films to more contemporary work?

Oxtoby Absolutely, I think it is very important to see the contemporary era in light of the history of Georgian cinema. It’s quite evident that young filmmakers working in Georgia today are aware of their country’s film heritage.

SFBG Can you talk about some of your priorities in trying to create a context for a national cinema?

Oxtoby My priority is to show strong examples of what has been created in Georgia within an art cinema tradition. Over the course of the retrospective we will spotlight numerous directors and have a chance to examine their

individual film styles. We launch the series with two guests from Tbilisi, veteran filmmaker Eldar Shengelaia (*The Blue Mountains*, 1963’s *The White Caravan*, 1968’s *An Unusual Exhibition*), who will present his own films plus his father Nikoloz Shengelaia’s *Twenty-Six Commissars* (1928); and Nana Janelidze, the executive director of the Georgian National Film Center, who is herself a filmmaker (2011’s *Will There Be A Theater Up There?!*, 1985’s *The Family*) and screenwriter (1984/1987’s *Repentance*). In October, film historian Peter Rollberg will join us to speak about Georgian films from the silent era, and archivist Nino Dzandzava

will present a program of Georgian Kulturfilms from the early 1930s. In mid-November, Levan Koguashvili (2010’s *Street Days*, 2013’s *Blind Dates*) will be our guest.



SFBG The silent films in the series that I’ve seen are quite striking in the way they refigure elements of Soviet filmmaking. A film like *Eliso* (1928) has such strong elements of montage.

Oxtoby Yes, that’s true. We will present *Eliso* with a newly commissioned score adapted from traditional Georgian folk songs by Carl Linich and performed

by Trio Kavkasia on October 25 and 26; this will be a truly unique way to experience this beautiful silent era classic presented with choral accompaniment. The silent era films by Ivan Perestiani, Mikhail Kalatozov, Nikoloz Shengelaia, Lev Push, and others are absolutely wonderful. There’s also an interesting short 40-minute silent film called *Buba* (1930) by Noutsu Gogoberidze, which we will screen on November 8. She was traveling in the same circles with Dovzhenko and Eisenstein and collaborated with the avant-garde painter David Kakabadze, but her work was not endorsed by the Stalin regime and so she was more or less written out of film history. Her film is a bit like Buñuel’s *Las Hurdes* (1933), made a few years later.

SFBG Were there any other films that were especially surprising to you in terms of style or theme?

Oxtoby Oh yes, many. *Little Red Devils* (1923) could be a Douglas Fairbanks film; *My Grandmother* (1929) is Dadaist in character and very fresh stylistically. Then there’s a film like Nikolai Shengelaia’s *Twenty Six Commissars* (1932), which deals with the geopolitics of the oil fields in Baku — its political concerns might have been pulled out of today’s news headlines. I’m intrigued to see the influence of Italian neorealism on such films as *Magdana’s Donkey* (1955), *Our Courtyard* (1956) or even the contemporary work *Susa* (2010), as well as the influence of the French New Wave on Otar Iosseliani’s films from the 1960s. I want to hear more from the filmmakers and historians as to how much back and forth there was during the Soviet era. How much world cinema was being seen in Tbilisi? How much were filmmakers traveling abroad and seeing things at festivals? One definitely senses a strong connection with international cinema when you watch these films from Georgia. **SFBG**

DISCOVERING GEORGIAN CINEMA

Sept 26-April 19; Pacific Film Archive; 2575 Bancroft, Berk; bampfa.berkeley.edu

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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock.

OPENING

The Boxtrolls The stop-motion wizards behind *Coraline* (2009) and *ParaNorman* (2012) release their latest, about an orphaned boy raised by friendly trolls. (1:37) *Balboa, Presidio*. **The Equalizer** A retired black ops commander (Denzel Washington) finds himself at odds with the Russian mafia, as one does, in this update of the Edward Woodward TV show from director Antoine Fuqua. (2:08) *Marina*. **A Fuller Life** Samantha Fuller’s homage to her father, the maverick director Sam Fuller, plays it by the book: a chorus of the director’s many actors (Mark Hamill, Robert Carradine, Constance Towers) and acolytes (Wim Wenders, Monte Hellman, James Toback, William Friedkin) sit in his carefully preserved office reading passages from the 2002 memoir, *A Third Face: My Tale of Writing, Fighting and Filmmaking* — many of them chomping the auteur’s trademark cigar. If *A Fuller Life* is too narrowly conceived to be a fully satisfying documentary, it does work as a kind of séance. While barely grazing the complexities of Fuller’s long run of independent productions — to say nothing of their spring-loaded style — the film nonetheless goes a long way in emphasizing the importance of Fuller’s earlier lives as a crime reporter and infantrymen to his no-bullshit approach to narrative cinema. Fans will savor glimpses of unrealized scripts littering the director’s office (*Star and Swastika*, the mind reels) as well as segments of his private 16mm rolls — most significantly the haunting footage of liberated concentration camps Fuller shot as a grunt. (1:20) *Castro*. (Max Goldberg) **Hector and the Search for Happiness** A therapist (Simon Pegg) roams around the globe to figure out what makes people happy. (1:54) **I Am Eleven** Australian director Genevieve Bailey wanted to find out if kids today are still as “happy and excited” in “this crazy world” as she was at

her own favorite age. So she trotted around the globe interviewing 11-year-olds. This innocuous documentary doesn’t ask them any difficult or probing questions. So we get a curiously samey sampling of children in very different cultural and economic circumstances who are nonetheless all plucky and well-adjusted, have the same opinions (war, racism, bullies and global warming are bad; animals and family are good). None of them appear to be suffering any serious deprivations, abuse or cultural-religious programming that might disturb viewers, making *I Am Eleven* a feel-good montage with little depth. It might ideally be shown to actual 11-year-olds, who could benefit from its mild, relatable depiction of diversity. But by grown-up standards, this movie represents a wasted opportunity to take the pulse of those who are about to inherit a world facing crisis on myriad fronts. (1:34) *Metreon, Smith Rafael*. (Harvey) **Jimi: All is by My Side** See “Keys of Life.” (1:58) *Metreon, Sundance Kabuki*. **Last Days in Vietnam** Recent news coverage of Yazidi people — ethnic-minority Iraqis targeted by ISIS for their spiritual beliefs — desperately fleeing their country brought to mind another frantic evacuation, investigated in detail by Rory Kennedy’s tense new doc *Last Days in Vietnam*. It begins in 1975, when Saigon’s post-war population included 6,000 or so Americans, as well as thousands more South Vietnamese who worked for and with them. With rapidly-approaching Communist troops on the horizon, the urgent exodus began, and *Last Days* combines news footage with eyewitness reports from American embassy workers and military (including the last US soldier to climb aboard the last departing helicopter) who took an active role in the operation. We also hear from South Vietnamese — including several people who did not make it out, but managed to survive, as well as a man whose father daringly choppered his entire family to an American ship bobbing offshore. Kennedy — whose previous work, 2012’s *Ethel*, was about her mother, best-known as RFK’s widow — favors filmmaking that doesn’t innovate stylistically beyond anything seen on the History Channel,

ANIMATED FAMILY FILM *THE BOXTROLLS*, BASED ON ALAN SNOW’S BOOK *HERE BE MONSTERS!*, OPENS FRI/26.
PHOTO COURTESY OF LAIKA, INC./FOCUS FEATURES



and there are no big revelations here. But her straightforward approach means the stories she captures take center stage, and they are harrowing stories indeed. (1:19) *Opera Plaza, Shattuck, Smith Rafael*. (Eddy) **Pride** LGBT activists and striking miners become unlikely allies in this based-on-true-events tale starring Bill Nighy, Imelda Staunton, Dominic West, and Andrew Scott. (2:00) *Embarcadero, Sundance Kabuki*. **Starred Up** British actor Jack O’Connell (star of the upcoming *Unbroken*) plays teenage rageaholic Eric, a seasoned convict despite his young age. We meet him as he’s being moved from juvenile to grown-up lockup, where he wastes no time fashioning a weapon out of his toothbrush and adjusting the anvil-sized chip on his shoulder. This young lad’s furious existence is further unsettled when he encounters his shifty father (Ben Mendelsohn), a lifer who grudgingly takes an interest in his son’s progress, while displaying a temper that suggests the origins of Eric’s troubled psyche. Thick accents and slang pepper the script by former prison shrink Jonathan Asser (represented in the film by Rupert Friend) — meaning the dialogue is as authentic as it is impenetrable. No matter, really, since this grim, involving drama from Scottish director David Mackenzie (2011’s *Tonight You’re Mine*, 2003’s *Young Adam*) relies firmly on the idea that brutality speaks way louder than words. For an extended review visit www.sfbg.com/pixel_vision. (1:46) *Roxie*. (Eddy) **Tracks** One of the many worrisome visuals in *Tracks*, an adaptation of a 1980 memoir by a young Australian woman named Robyn Davidson, is the sight of Mia Wasikowska’s skin, scarlet and blistering under a punishing desert sun. Robyn (Wasikowska) has a singular, and single-minded, aim: to walk across nearly 2,000 miles of Australian outback, from Alice Springs in the dead center of the country to the Indian Ocean, with a team of four feral camels and her black lab Diggity for company. There’s some *Into the Wild* (2007) and *All Is Lost* (2013) here — in Robyn’s driving impulse toward deep isolation, her almost frantic need to remove herself from the cacophony of human transaction and commune with her animals in the empty desert, as well as in the film’s steady focus on logistics. With the loopy exception of Adam Driver as an admiring freelance photographer who periodically joins her on the trail, at the behest of National Geographic, nearly everyone Robyn encounters at the film’s outset thinks she’s nuts, and doomed, and the viewer is likely sympathetic to this viewpoint. Robyn, radiating an unyielding idealism and a white-knuckled ethic of self-reliance, can seem naïve and unreasonable, and doesn’t much trouble to explain herself. The camera, meanwhile, follows in her tracks without judgment, accepting her decision and watching, solicitously, to see who she is out there and how she will make her way. (1:42) *Embarcadero*. (Rapoport) **20,000 Days on Earth** See “Keys of Life.” (1:37) *Roxie*. **Two Night Stand** A random hook-up turns into an awkward extended stay when an NYC blizzard strands a pair of not-so-strangers (Miles Teller and Analeigh Tipton). (1:26)

ONGOING

The Disappearance of Eleanor Rigby Writer-director Ned Benson’s *The Disappearance of*

Eleanor Rigby began as separate films about a failed marriage, told from the points of view of the husband (James McAvoy), and then the wife (Jessica Chastain). Because Americans will happily binge-watch entire TV seasons but still get the shakes when confronted with a two-part film, the segments (titled *Him* and *Her*) are getting wide release in the edited-together *Them*. (Diehards will have a chance to seek out the complete work eventually, but for now, this review concerns only *Them*.) As the film begins, Chastain’s Eleanor (yep, named after the Beatles song) flings herself off an NYC bridge. She survives physically, but her mental state is still supremely fragile, so she checks out of her Manhattan life and her marriage to Connor (McAvoy), and digs in at the chic suburban salt-box occupied by her parents (Isabelle Huppert and William Hurt) and sister (Jess Weixler), a single mother with a young son. Meanwhile, Connor mopes around his failing restaurant with his chef BFF (the suddenly ubiquitous Bill Hader), and pays occasional visits to his own moping father (Ciarán Hinds). The estranged couple circles each other, in flashbacks and occasional run-ins, and the audience is slowly made privy to the tragedy that drove them apart and has them both reeling from grief months later. Even in mash-up form, this is a delicate film, enhanced by Benson’s confidence in his audience’s intelligence; what could have been a manipulative tear-jerker instead feels authentically raw, with characters whose emotional confusion leads them to behave in realistically frustrating ways. The casting is note-perfect, with a special nod to Viola Davis as Eleanor’s world-weary college professor. I’ll be seeking out *Her* just to catch more of that performance. (2:03) *Albany, SF Centre*. (Eddy) **The Drop** The late James Gandolfini gets a fitting final feature-film sendoff in this edgy microcosm of a crime movie, set among the small-time hoodies of Brooklyn, but just easily recast in Tony Soprano’s Jersey or the Beantown of 2010’s *The Fighter*. As Cousin Marv, a onetime dive-bar owner forced to turn his watering hole over to Chechen mobsters as a drop spot for bookmaking loot, he also gets worthy sparring partners in Tom Hardy and Matthias Schoenaerts (star of 2011’s *Bullhead*, director Michaël R. Roskam’s Oscar-nominated breakout). Hardy’s Bob looks to be the perpetual side guy to his Cousin Marv; he seems sludgy and lacking confidence, until he finds a battered pit bull puppy in a trashcan belonging to Nadia (Noomi Rapace) — and discovers himself in the middle of a brazen robbery at the drop bar. With the puppy and Nadia comes the canine’s purported owner, rumored killer, and neighborhood “nut case” Eric (Schoenaerts). The beauty of Dennis Lehane’s screenplay, spinning off his short story “Animal Rescue,” is embedded in how the most banal niceties (like “Good to see you”) are used with Mamet-like skill to signal the threadbare facade of civilized behavior and convey an almost nihilistic sense of imminent threat. Meanwhile, Roskam walks a tightrope between the drab, wintry everyday and a pervasive mood of menace, creating a downbeat yet almost horrifying effect when the trigger is finally pulled — and the veil between the hidden and the real, the animal and the human, is dropped. (1:45) *Californi, Metreon, 1000 Van Ness, Piedmont, Presidio, Sundance Kabuki*. (Chun) **Frank** Who doesn’t want to be a musical savant, visually riveting, naturally gifted, freed from convention, and liberated of linear thought? The

exception might be the doll-headed, damaged namesake of this comedy loosely inspired by the life of late English musician and comedian Frank Sidebottom (real name: Chris Sievey), and real-life Sidebottom sideguy Jon Ronson, who co-wrote the screenplay. And if this loving, very funny, bromantic take on the so-called creative process of rock seems a bit forced at times, that’s only because the movie is so clearly filtered through the archetypal wannabe, made likable by Domhnall Gleeson. His office worker Jon is struggling to write songs when he stumbles across a band, Soronprbfs, after watching their keyboard player attempt to drown himself at the beach. Manager Don (Scoot McNairy) taps the bystander to contribute to the chaos happening onstage, then drags him off for the making of the album. Mysterious leader Frank (Michael Fassbender), who never takes off his massive, faux-happy head, finds inspiration in threads protruding from upholstery. As Jon’s nest egg gets sucked into the recording budget and theremin player Clara (Maggie Gyllenhaal) rages against the interloper, he posts the band’s, er, artistry to YouTube, obtaining the group a coveted gig at South by Southwest. But who really wants this shot at fame? The sideman with a will to power, or the damaged true talent? Director Lenny Abrahamson and Ronson wisely place *Frank* squarely in the viral video/GIF/Vine-poisoned multiplatform miasma of today, put across all the more powerfully by Gleeson and particularly Fassbender, who reveals a fine singing voice. While cleverly referencing outsider artists big and small by way of right-on original songs by Stephen Rennicks, *Frank* asks vital questions about motivation and art-making in an era when it seems like everyone is getting their 15 minutes of fame — and we’re getting increasingly weary of eyeballing it and filtering the wheat from the gone-in-a-nanosecond chaff. Some make music because they want to be stars, while others, *Frank* says, do it because they have little other choice. (1:34) *Balboa, Opera Plaza, Shattuck*. (Chun) **Love is Strange** Ben (John Lithgow) and George (Alfred Molina) have been together four decades, so it’s a big celebration for their extended family of friends and relations when they finally, legally get hitched. But news of the marriage reaches the archdiocese in charge of the Catholic high school where George teaches music, and while he’s hardly been in the closet at work or anywhere else, this supposed gesture of public defiance against church doctrine gets the beloved instructor fired. With Ben a not-particularly-successful painter, and George now looking for a new job, the couple can now no longer afford to pay the mortgage on the Manhattan co-op apartment they’ve lived in for 20 years (but only owned for five). Finding an affordable new place is near-impossible. So the pair find themselves split up, forced to crash under different roofs and awkward circumstances. Ben moves in with his workaholic nephew (Darren Burrows), unwittingly heightening tensions with his author wife (Marisa Tomei) and especially their moody teenage son (Charlie Tahan), who deeply resents having to share his bedroom. George lands on the couch of a younger gay couple, two cops (Cheyenne Jackson, Manny Perez) who are very nice but have an active social life that robs him of privacy and sleep. This latest from ever-more-excellent Ira Sachs (2012’s *Keep the Lights On*), its near-flawless screenplay co-written with Mauricio Zacharias, is a widely relatable drama about precisely observed human

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nature and increasingly inhumane economic realities. It's also easily one of the best US films 2014 is likely to offer. Might as well start filling out your Oscar ballots, because this movie is definitely going to be a contender. (1:38) *Embarcadero, Shattuck, Sundance Kabuki.* (Harvey) **The Maze Runner** What better way to allegorically filter the nightmarish battleground of adolescence amid apocalyptic end times, than through the prism of brainteasers and video games? After all those dystopic, divergent, ender-baiting — and more girl-focused — hunger games, *The Maze Runner* feels like a mixture of Michael Bay blockbuster fare, crypto-*Lost* conspiracy-fantasy, and classic proto-YA fiction, à la *Lord of the Flies*. We are bolted — like smart noob Thomas (Dylan O'Brien), waking from an amnesiac slumber in a speeding mystery elevator — into a contained Petri dish of sorts: a bucolic box of forests and fields, a land of lost boys. No Peter Pans here, though. Alby (Ami Ameen) oversees the fragile peace of this budding society, alongside second-in-command Newt (Thomas Brodie-Sangster), opinionated hazer Gally (Will Poulter), and a baby Hurley named Chuck (Blake Cooper). They're surrounded by a menacing maze filled with deadly, giant spider-like "Grievors," and the strongest and fastest, led by Minho (Ki Hong Lee), explore its corridors each day in search of a way out. Of course, Thomas, who happens to be smarter, speedier, and more compassionate than most, is destined to run the maze, which evokes a way-too-elaborate guillotine-cum-Skinner-box, the Transformers, and the doomed pathways of *The Shining* (1980). The arrival of a girl to the glade, of course, changes *everything*, though not in ways you'd naturally expect. In spite of its intriguing premise and director Wes Ball's brisk play-by-play, *Maze Runner's* end game is way more pat than anything Kubrick ever laid his digs on. And why any entity would go through the fuss and bother and expense of building out this scenario for the goals finally teased out at the end comes off as utterly absurd, as is the laughable catchphrase that poor Patricia Clarkson is tasked with intoning. (1:53) *Metreon, 1000 Van Ness*,

REP CLOCK

Schedules are for Wed/24-Tue/30 except where noted. Director and year are given when available. Double features marked with a •. All times pm unless otherwise specified.

ANSWER COALITION 2969 Mission, SF; www.answersf.org. \$5-10 donation. **Revolutionary Medicine: A Story of the First Garifuna Hospital** (Freeston and Geglia, 2013), Wed, 7.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.ata-site.org. \$6-10. "ATA Lives!"; "Gaze: 30," short films and video by women, Wed, 8; "An Evening with George and Mike Kuchar, Part One: Mike Kuchar, New and Recent Works," Thu, 8; "Part Two: George Kuchar, Storm Squatter," Fri, 8. "Other Cinema:" •**Autumn Sun: A Story About Occupy Oakland** (Martinez, 2013) and **The Uprising** (Snowdon, 2013), Sat, 8:30.

BALBOA 3630 Balboa, SF; cinemasf.com/balboa. \$7.50-10. "Thursday Night Rock Docs:" **Super Duper Alice Cooper** (Dunn, Harkema, and McFadyen, 2014), Thu, 7:30. **My Little Pony: Equestria Girls — Rainbow Rocks** (Thiessen and Rudell, 2014), Sat, 10:30am and 10pm; Sun, 10am and 11am; Mon, 7:30pm; Oct 1, 7:30pm.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Red Desert** (Antonioni, 1964), Wed, 7, and **Mickey One** (Penn, 1965), Wed, 9:10. •**Mood Indigo** (Gondry, 2013), Thu, 7, and **Eternal Sunshine of the Spotless Mind** (Gondry, 2004), Thu, 8:50. •**Bubba Ho-Tep** (Coscarelli, 2002), Fri, 7:30, and **Evil Dead 2: Dead By Dawn** (Raimi, 1987), Fri, 9:15. "Peaches Christ Productions presents:" **Hocus Pocus** (Ortega, 1993), with pre-show spooktacular, "Coven: Return of the Manderson Sisters," Sat, 3, 8. Advance tickets (\$30-100) at www.peacheschrist.com. •**Pickup on South Street** (Fuller, 1953), Sun, 2:30, 7:15, and **Park Row** (Fuller, 1952), Sun, 4:05, 8:50. **A Fuller Life** (Fuller, 2013), Sun, 5:40. •**What Dreams May Come** (Ward, 1998), Tue, 7, and **The Survivors** (Ritchie, 1983), Tue, 9:10.

"CINE+MAS PRESENTS: SAN FRANCISCO LATINO FILM FESTIVAL" Various venues including Opera Plaza Cinema, 601 Van Ness, SF; www.sflatinofilmfestival.org. Sixth annual festival celebrating work from Argentina, Brazil, Colombia, Mexico, and other Latin American countries, plus the US, including documentaries, narratives, and short films. Wed-Sat.

COURTHOUSE SQUARE 2200 Broadway, Redwood City; www.redwoodcity.org. Free. **Muppets Most Wanted** (Bobin, 2014), Thu, 8:45.



DAVID BROWER CENTER Goldman Theater, 2150 Allston, Berk; www.browercenter.org. \$5-12. "Reel to Real:" **Watermark** (Baichwal and Burtynsky, 2013), Thu, 7.

DAVIES SYMPHONY HALL 201 Van Ness, SF; www.sfsymphony.org. \$43-158. **The Wizard of Oz** (Fleming, 1939), with Constantine Kitsopoulos conducting the SF Symphony, Sat, 8.

EXPLORATORIUM Pier 15, SF; www.exploratorium.edu. Free with museum admission (\$19-25). "Off the Screen:" **Impossible Light** (Ambers, 2014), Thu, 7:30. Outdoor screening. "Saturday Cinema: Bodies," short films, Sat, 1, 2, 3.

GOETHE-INSTITUT SF 530 Bush, SF; www.goethe.de/ins/us/saf/enindex.htm. \$5 suggested donation. "100 Years After WWI:" **Diaries of the Great War — Part 1 and 2** (Peter, 2014), Wed, 6:30.

"OAKLAND UNDERGROUND FILM FESTIVAL" Grand Lake Theatre, 3200 Grand, Oakl; Humanist Hall, 390 27th St, Oakl; www.oakuff.org. \$10. Narrative films, docs, and shorts, Thu-Sun.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Jean-Luc Godard: Expect Everything from Cinema:" "The Dziga Vertov Group: Lecture with Clips by Jean-Pierre Gorin," Wed, 7; **Ici et ailleurs** (Godard, Miéville, and Gorin, 1976), Thu, 7. With Jean-Pierre Gorin in person. "Discovering Georgian Cinema:" **Blue Mountains** (Shengelaia, 1984), Fri, 7:30;

Twenty-Six Commissars (Shengelaia, 1932), Sat, 6:30; **The White Caravan** (Shengelaia and Meliava, 1963), Sat, 8:30; **Repentance** (Abuladze, 1984/1987), Sun, 4; **An Unusual Exhibition** (Shengelaia, 1968), Mon, 7; **Will There Be a Theater Up There?!** (Janelidze, 2011), Tue, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. "Docunight #8:" **Be Like Others** (Eshaghian, 2008), Wed, 7. **Memphis** (Sutton, 2013), Wed-Thu, 9. **This Ain't No Mouse Music** (Simon and Gosling, 2013), Wed-Thu, 7 (also Wed, 9:30; Thu, 9). **Tamala 2010: A Punk Cat in Space** (t.o.l., 2002), with **"Wake Up!! Tamala,"** Thu, 7. **Starred Up** (Mackenzie, 2013), Sept 26-Oct 3, call for times. **20,000 Days on Earth** (Forsyth and Pollard, 2014), Sept 26-Oct 2, 7:15, 9:30. "Girl Talk: Teen Monologue Series #2," Sun, 2. •**Dr. Strangelove** (Kubrick, 1964), and **The Shining** (Kubrick, 1980), Sun, 7.

SAN FRANCISCO ART INSTITUTE 800 Chestnut, SF; www.iranianfilmfestival.org. \$11-12 (passes, \$60-120). Iranian Film Festival, "discovering the next generation of Iranian filmmakers," Sat-Sun.

SAN FRANCISCO CONSERVATORY OF MUSIC 50 Oak, SF; www.leftcoastensemble.org. \$15-30. "Films and Interludes," silent films accompanied by live scores with the Left Coast Chamber Ensemble, Mon, 8. Program repeats Oct 2, 8pm, 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley.

SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. **This Ain't No Mouse Music** (Simon and Gosling, 2013), Wed-Thu, call for times. "Alec Guinness at 100:" **The Ladykillers** (Mackendrick, 1955), Sun, 5, 7. **Last Days in Vietnam** (Kennedy, 2014), Sept 26-Oct 2, call for times. **In the Cobbler's Shoes** (Marks, 2013), Sat, Mon-Tue, 7.

UNITARIAN UNIVERSALISTS OF SAN MATEO 300 E. Santa Inez, San Mateo; www.sanmateopeaceaction.org. Free. **The Wisdom to Survive: Climate Change, Capitalism, and Community** (Macksoud and Ankele, 2013), Sat, 7.

VOGUE 3290 Sacramento, SF; www.cinemasf.com/vogue. \$8-\$10.50. **Born to Fly: Elizabeth Streb vs. Gravity** (Gund, 2014), Sept 26-Oct 2, check website for times.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Invasion of the Cinemaniacs:" **The Brides of Dracula** (Fisher, 1960), Thu, 7:30. **Sol LeWitt** (Teerink, 2013), Sat, 7:30 and Sun, 2, 4. **SFBG**

CONTINUES ON PAGE 40 >>

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CONT>>

Presidio. (Chun)

The One I Love Sophie (Elisabeth Moss) and Ethan (Mark Duplass) have hit a speed bump in their relationship — they don't have fun together like they used to, and even direct attempts to replicate that past magic fall completely flat. Ergo they take the advice of a couples counselor (Ted Danson) and book a weekend at a country getaway he swears has done "wonders" for all his previous clients in relationship trouble. Things get off to a pleasant enough start, but the duo's delight at recapturing their old mojo becomes complicated when they realize ... well, it's best to know as little as possible going into *The One I Love*, a first feature for director Charlie McDowell and scenarist Justin Lader that approaches a fantastical narrative idea with a poker face and considerable ingenuity. Duplass and (especially) Moss are terrific in roles that eventually require some very complicated (and subtle) nuances. (1:31) *Four Star.* (Harvey)

The Skeleton Twins "I don't know ... maybe we were doomed from the beginning," muses Maggie (Kristin Wiig) at the beginning of *The Skeleton Twins*. It's her voice-over, but the figure onscreen is her brother, Milo (Bill Hader), who mopes to Blondie before flopping into a bathtub that slowly fills with water and blood from his slashed wrists. The twins haven't seen each other in over 10 years, and the ice takes awhile to break when Maggie appears at his hospital bedside. But we know her secret: On the same day Milo was penning a suicide note, Maggie — trapped in a tortuously bland marriage — was on the verge of gobbling a handful of pills in order to make her own permanent exit. Clearly, these siblings have more in common than they realize: They're both deeply miserable, unable to shake a troubled past that includes their beloved father's suicide, a distant mother (Joanna Gleason), and the scandalous incident (involving Milo and his high-school English teacher) that caused their estrangement. There's only one path that these sad-sacks can choose (since if one of 'em actually died, that would make this black comedy a little *too* black), so they set about trying to mend fences. And it's obvious — despite their frequent arguments, and the fact that both do some pretty terrible things — that the only bond in *The Skeleton Twins* that has any chance at repair is Milo and Maggie's. Produced by indie darlings Jay and Mark Duplass, and directed by Craig Johnson (whose co-writer, Mark Heyman, also co-wrote 2010's *Black Swan*), *The Skeleton Twins* might veer too deeply into melodrama territory were it not for its restrained script, and its deeply appealing cast. Wiig and Hader have been funnier elsewhere — but they've rarely been better. (1:33) *California, SF Centre, Sundance Kabuki.* (Eddy)

This Ain't No Mouse Music! In an early scene from Maureen Gosling and Chris Simon's documentary on the life and musical obsessions of their mutual friend Chris Strachwitz of Arhoolie Records, we see Strachwitz behind the wheel of his car, struggling to explain the common thread that joins his wide-ranging musical tastes, from country blues to Cajun zydeco to bordertown *conjunto*. "It's just got some guts to it. It ain't wimpy, that's for sure. It ain't no mouse music." Gosling and Simon make their own attempt to define the term, following Strachwitz from his El Cerrito shop, Down Home Music, on a fascinating road trip through the dusty backroads and anonymous beer joints of "the music of your neighbors." And the film doesn't skimp on the soundtrack; there are close to 70 songs used in the 91-minute doc, including historically important recordings — such as Lightnin' Hopkins' version of Mance Lipscomb's "Tom Moore's Farm," which led Strachwitz and music historian Mack McCormick (who deserves a documentary of his own) to Lipscomb's front door in Navasota, Texas. Taking a page from Strachwitz's own playbook, the directors are also on hand to record a wealth of vernacular music being played on the spot. Keeping the focus on the music and musicians Strachwitz adores rather than the man himself may be the greatest homage Gosling and Simon can offer their subject. However, this choice leaves a sometimes distracting gap at its center, not quite filled by the flashes of Strachwitz's interior world that do find screen time. But never far from the foreground are the many moments that cement Strachwitz's role as a conduit through which so many overlooked, homegrown genres and musicians have been passed through to the American public, and Strachwitz emerges as a character

in his own right — a "classic record man" who entered the music business with the purest of intentions, to make the records he wanted to hear. (1:32) *Roxie, Smith Rafael.* (Nicole Gluckstern)

This Is Where I Leave You Jason Bateman plays Judd Altman, the hollow center of a clan of snarky, squabbling siblings — Wendy (Tina Fey), fractiously married with kids and pining for her high school sweetheart (Timothy Olyphant); Paul (Corey Stoll), who runs the family sporting goods store; and Phillip (Adam Driver), a philandering über-fuckup currently dating his former therapist (Connie Britton) — reunited somewhere in eastern seaboard suburbia by the death of their father. This vaguely sketched individual's last wish, they are informed by their mother (Jane Fonda), a therapist turned author who mined their adolescence for pop psych bestseller gold, was that, his atheism notwithstanding, they conform to Judaic tradition and sit shivah for him. A seven-day respite of quiet reminiscing and clarifying reflection, broken up by periodic babka-and-whitefish-salad binges, could be good for Judd, whose recent misfortunes also include coming home to find his wife (Abigail Spencer) between the sheets with his shock jock boss (Dax Shepard), resulting in a divorce-unemployment double whammy. But there is no peace to be found at the Altman homestead, where fuses blow, siblings brawl, in-laws conduct high-volume international business transactions and reproductive rites, and Wendy's latchkey toddler wanders the property with his portable potty. Director Shawn Levy (2013's *The Internship*, 2010's *Date Night*) and writer Jonathan Tropper, who adapted the script from his novel, don't want any of the siblings, or satellite characters, to feel left out, and the story line is divided up accordingly. But the results are uneven — lumps of comedy and genuine pathos dropped amid the oppressive exposition, pat resolutions, and swings in pacing from slack to frenetic. (1:43) *Marina, 1000 Van Ness, Piedmont, SF Centre, Shattuck.* (Rapoport)

The Trip to Italy Steve Coogan and Rob Brydon return as "Steve Coogan" and "Rob Brydon" in this sequel to Michael Winterbottom's 2010 *The Trip*. Like its predecessor, the premise — a road trip for the purpose of a restaurant-reviewing gig — provides a loose framework upon which these two actor-comedians, portraying exaggerated, fictionalized versions of themselves, hang their easy banter and occasional deeper conversations. The midlife crisis themes are still apparent (Brydon meets a comely expat who tempts him into cheating on his wife, with whom he has a small child; Coogan feels regret over his distant relationship with his teenage son), which tie into career anxieties for both men; references to classic literature also hold over from the first film. Most importantly, also like the first film, *The Trip to Italy* — blessed with all the gorgeous food and coastal landscapes the change of scenery suggests — is a riot. The impressions (lots of *Godfather* this time around) flow fast and furiously; while there's nothing that can top the first film's Michael Caine battle, it's still a pleasure watching Brydon "converse" with a historical relic at Pompeii, or the duo's joyous invocation of *The Bounty* (1984) during a brief boat journey. (1:55) *Albany, Embarcadero, Presidio.* (Eddy)

Tusk Michael Parks has a gift for looking like he's in a different movie than everyone else, and it's possible that ineffable skill of his has found its best use to date in Kevin Smith's new fuck-you horror/comedy *Tusk*. When jerky podcaster Wally (Justin Long) finds a video that begins like "Star Wars Boy" but ends with dismemberment, Wally flies to Canada to interview the "Kill Bill Boy" (so named for the sword wielding and spurting stump). Wallace reaches his destination and is importuned by the funeral. This is one of a handful of scenes that exists to make us happy when Wally meets magical storyteller Howard Howe, an ex-sailor full of sea tales and an dark plan to turn Wally into a Franken-walrus. The story is based on something Smith hashed out in his sModcasts (excerpted during the credits) and when you look for author surrogate (not that you should) Wally's impossible to distinguish from Smith. Asshole podcaster? Fights for permission to work freely? Body issues? All Wally needs is a dachshund and a jersey. *Tusk* isn't up to the level of Smith's early output, but it's right in line with the decline in quality he's been facing since critics broke his spirit, studios turned cold shoulders, and cynicism naturally set in. I hope whatever soul coughing *Tusk* represents will provide Smith momentum and license to leave any transformative hardships behind him — there are always beacons of hope (an uncredited Johnny Depp

FILM LISTINGS

DENZEL WASHINGTON STARS IN
THE EQUALIZER. PHOTO BY SCOTT GARFIELD

FIRST RUN VENUES

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Clay 2261 Fillmore. www.landmarktheatres.com

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Four Star 2200 Clement. www.lntsf.com

Marina 2149 Chestnut. www.lntsf.com

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1000 Van Ness 1000 Van Ness. www.amctheatres.com

Opera Plaza 601 Van Ness. www.landmarktheatres.com

Presidio 2340 Chestnut. www.lntsf.com

UA Stonestown Twin 501 Buckingham. www.regmovies.com

Sundance Kabuki Cinema 1881 Post. www.sundancecinemas.com

Vogue 3290 Sacramento. www.cinemasf.com/vogue

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Regal Jack London Stadium 100 Washington, Jack London Square, Oakl. www.regmovies.com

Rialto Cinemas Cerrito 10070 San Pablo, El Cerrito. www.rialtocinemas.com/cerrito

Rialto Cinemas Elmwood 2966 College, Berk. www.rialtocinemas.com/elmwood

Shattuck Cinemas 2230 Shattuck, Berk. www.landmarktheatres.com

UA Berkeley 2274 Shattuck, Berk. www.regmovies.com **SFBG**

provides a good one here). Despite fundamental frustrations, *Tusk* has some deep and inky moments. When Howe takes Wally's leg from him (leveling him to a "Kill Bill Kid"-styled punch line) Wally wails impotently, and Howe laughs — at what, it's not certain (perhaps it's really Parks, guffawing at Long's performance?), but whatever that gloriously complicated motivation was, in the mingling of cries emerges an eerie but profoundly communal squall. (1:42) *Metreon*, *1000 Van Ness*, *Shattuck*. (Vizcarrondo)

A Walk Among the Tombstones The latest in Liam Neeson's string of films in which he plays a tough guy uncannily adept at hissing orders (or threats) through a telephone is as pitch-black as its eerie title suggests. Set conspicuously in 1999, when Y2K and far more sinister threats loomed (see: a poignant shot of the World Trade Center), *Tombstones* is the grim tale of Matt Scudder, a loner with both an NYPD career and a prodigious drinking habit wedged 10 years in the past. He maintains his bare-bones lifestyle by doing off-the-books PI work, but none of his dirty-deeds experience can prepare him for his next case, a nightmarish pile-up of missing women sliced to pieces by a van-driving maniacs. Working from Lawrence Block's novel, writer-director Scott Frank (2007's *The Lookout*) emerges with surprisingly layered characters that extend beyond the archetypes they initially seem to be at first; besides Neeson's Scudder, there's a street-smart youth who becomes his sorta-helpful sidekick (Brian "Astro" Bradley), and a vengeful drug dealer (Dan Stevens) with a junkie brother (Boyd Holbrook). Even the murderers behave in unexpected ways. And if its story hews a bit too closely to Urban Noir 101, it's bleak as hell, and has the guts to make relentlessness one of its primary objectives. (1:53) *1000 Van Ness*, *SF Centre*. (Eddy)

Wetlands It begins, like many a classic coming-of-age tale, with an unbridled case of hemorrhoids, followed by a barefoot meander through possible sewage to the vilest public restroom captured on film since 1996's *Trainspotting*. None of this seems to faze *Wetlands'* outspoken heroine and narrator, 18-year-old Helen (Carla Juri), a skateboarding, sexually adventurous young maniac who admits to having a markedly lax attitude toward personal hygiene. Viewers of director-cowriter David Wenden's film, however, may want to refrain from visiting the concession stand just this once — chewing on Milk Duds is likely to become negatively evocative as Helen embarks on a round of tactile explorations involving a tasting menu of bodily excretions. The biotic high jinks continue when she winds up in the hospital in the wake of a viscerally enacted shaving incident, from which vantage point, occasionally under general anesthesia, she

revisits scenes from both her fraught childhood and her teenage exploits, wandering between the homes of her divorced parents: an anxious, uptight germophobe mother (Meret Becker) and a checked-out, self-indulgent father (Axel Milberg), whose inadvisable rapprochement she hopes to engineer from her hospital bed. Impressively, amid the advancing waves of gross-out, a poignant story line emerges, and, like Helen's handsome, bemused nurse Robin (Christoph Letkowski), the object of her wildly inappropriate advances, we find ourselves rolling with the shock and revulsion, increasingly solicitous and bizarrely charmed. (1:49) *Four Star*, *Shattuck*. (Rapoport)

The Zero Theorem Two-time Oscar winner Christoph Waltz's ability to play loquacious characters — some evil, some crusading for justice on horseback — is undeniable. But how has this actor, having been hand-picked to portray characters tailored to his strengths, fared beyond Quentin Tarantino movies? It's been a mixed bag (see: non-starters like 2011's *The Green Hornet* and *Water for Elephants*). His latest test comes with Terry Gilliam's *The Zero Theorem*. The project had been on Gilliam's radar for years; the script was penned over a decade ago by Pat Rushin, a Florida creative writing professor. Its dystopian themes mirror Gilliam's touchstones *Brazil* (1985) and *12 Monkeys* (1995); an overt dig at *The Matrix* (1999) reflects the era in which it was written, although it's presumably been updated to include more current-day concerns, like technology's ability to foster extreme loneliness. Waltz plays computer whiz Qohen, one of "the most productive number crunchers" at mega-corp Mancom. He's a hairless stress case who dreams about massive black holes and refers to himself using plural pronouns, as in "We are dying." (The affectation is as annoying to *Theorem's* other characters as it is to the viewer.) The mysterious "Management" (Matt Damon) allows Qohen to work from his home, but this privilege comes with a price: he's tasked with solving the titular theorem, a maddening beast that would drive even a stable person to the brink of sanity. His madness is in no way assuaged by "Dr. Shrink Rom," his virtual psychiatrist (Tilda Swinton), though he does get some help from Management's hacker-genius teenage son (Lucas Hedges), and some welcome distraction from a virtual-reality junkie (Mélanie Thierry) — though that nascent romance proves no more "real" than anything else in Qohen's world. Ultimately, despite Waltz's heavy lifting (and not-infrequent nudity), *Theorem* sputters to sustain all its many whirring parts, including the parts that attempt to convey deep thoughts about the meaning of life. Maybe the meaning is "don't overthink it." (1:46) *Four Star*. (Eddy) **SFBG**

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ARIES

March 21-April 19
Asking for help is healthy and we all need to do it sometimes. This week, however, the stuff that's plaguing you is yours to deal with, Aries. Your attitudes shape your thoughts, which affects everything you do. Take responsibility for the way you're processing things, and if you don't like what you see, change it.

TAURUS

April 20-May 20
Start listening to your gut instincts and stop making things more complicated than they need to be. Instead of figuring things out so you can 'fix' them, try feeling into them instead. Your intuition is strong, but you have to be willing to listen to it, Taurus. Receive the wisdom within you this week.

GEMINI

May 21-June 21
You've got to stand up and speak out for what you believe in, Gemini. Whether you're dealing with a situation or struggling against your own limiting beliefs, this week you may find yourself pitted against something you once believed in, but just isn't right for you anymore. Don't resist change; embrace it.

CANCER

June 22-July 22
Instead of struggling against obstacles, look for what lessons they're trying to teach you, Cancer. Your life is progressing exactly as it should be, even if you have helluv crap to deal with. Don't self-sabotage just because things are turning out differently than you expected. Look for the opportunities in your current situation.

LEO

July 23-Aug. 22
Your heart is a huge and powerful thing, Leo, but its yearnings can derail you from your goals if you let it. Stay true to your ambitions, even if there are upsets along the way this week. Life is not meant to be perfect, and it's not your problems that define you, it's how you deal with them.

VIRGO

Aug. 23-Sept. 22
If you do what needs to get done without kindness or compassion you're not gonna be happy- even if you're 'successful'. The stars are challenging you to do the right thing, and to do it in the way that's right for you. Don't look outside of yourself for answers, because they're not there. Listen to your own damn heart, Virgo.

LIBRA

Sept. 23-Oct. 22
Don't try to avoid mistakes, Libra. You can't know how things are going to turn out, and it'd be idealistic to imagine that everything's going to be perfect. In order to succeed you must risk failure. Your fears are compelling, but they are not divine. Believe in what you want, and take concrete steps to make it happen.

SCORPIO

Oct. 23-Nov. 21
Be the fierce powerhouse that you are, Scorpio. It's time to clear out all the sludge that's clogging up your emotional pipes, 'cause it's screwing with your overall flow. To clean up your head (and your vibes), unplug from other people and social media for 24hrs this week. It'll make you feel better, I promise.

SAGITTARIUS

Nov. 22-Dec. 21
Instead of hiding from your own fire you need to step it up, Sag. People or situations may try to block you, but don't let that throw you off course. You are being tested in your ability to be true to your vision, even when the going gets rough. Deal with your butthurt feelings so they don't sabotage you this week.

CAPRICORN

Dec. 22-Jan. 19
Why do you insist on being your own biggest enemy, Capricorn? You're a force to be reckoned with but instead of trusting yourself, you're standing in a corner, with your back to the room fighting internally over the details. Quit it! Align with your big picture intentions and do what you came here to do.

AQUARIUS

Jan. 20-Feb. 18
You don't need to know the answer or to be able to see what the future will bring. All you need is balls, Aquarius. Show bravery in the face of your fears, because if you act (or avoid acting) out of apprehension, you'll miss out on a grand opportunity. Invest in your dreams even when you don't have assurances, and you'll be richly rewarded.

PISCES

Feb. 19-March 20
Happiness is not a static destination; it's a choice, and one that is often hard won. The stars are inviting you to prioritize the actions that make you feel good, Pisces. I'm not talking about quick-fix fun stuff; pursue a belly deep, high-quality, meaningful YES this week. You deserve it.

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